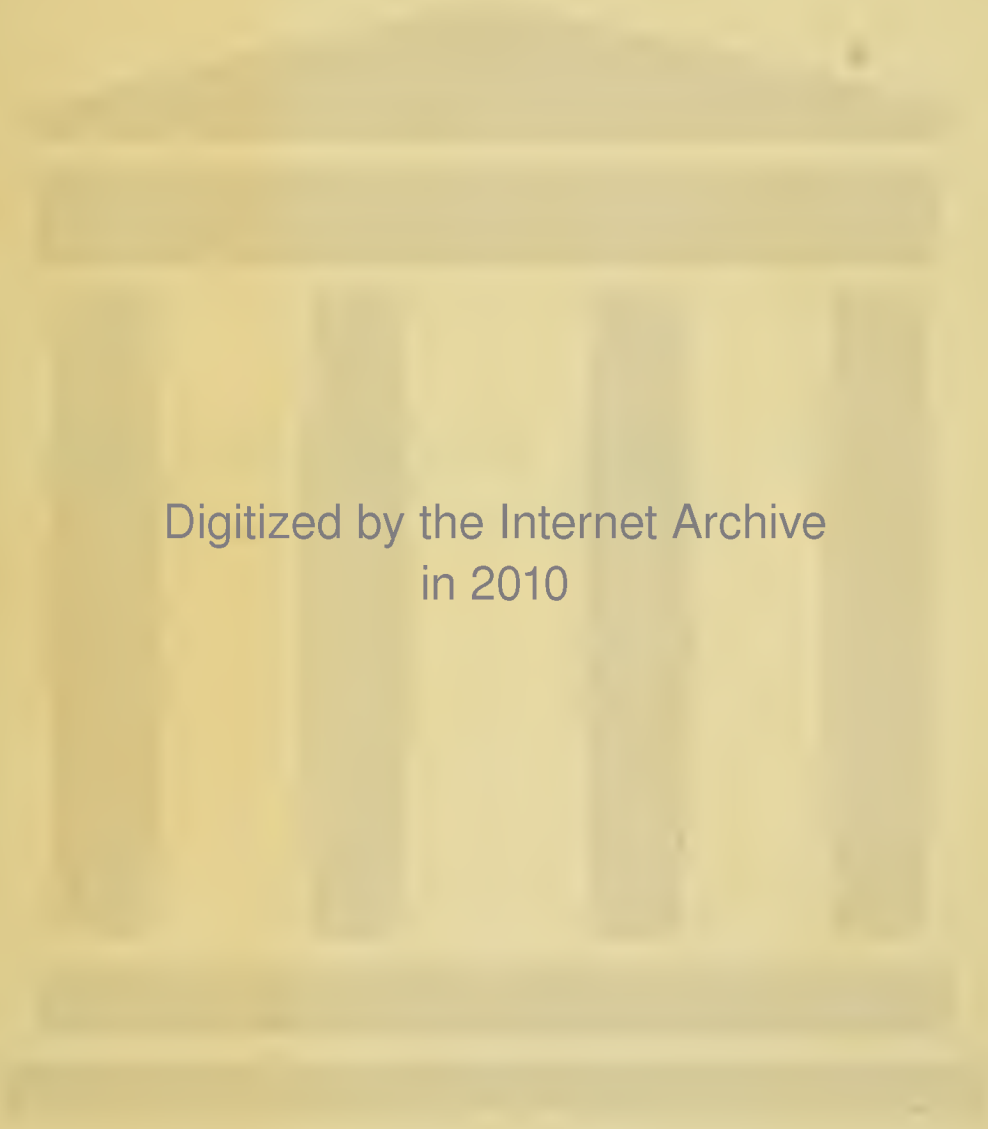

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By
STANLEY PHILLIPS

EDITOR
STANLEY GIBBONS' STAMP CATALOGUES, *Gibbons' Stamp Monthly*
AUTHOR OF
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PREFACE

As the present volume is the fourth which I have written with a view to assisting stamp collectors with the practical aspects of their hobby, it may perhaps be suspected that it is merely an expansion of one of the smaller ones, or simply a condensation of *Stamp Collecting*, the largest and most comprehensive of them all.

I therefore hasten to assure the reader that this is an entirely new work, so far as the same author writing on the same subject and employing the same vocabulary, can produce anything new. The method of treatment is fresh and here and there I hope I have been able to be even more helpful to the collector on " knotty points " than I have been in the past.

As far as the chapter on School Stamp Clubs is concerned, I feel on safe ground, as I am always being asked for information on this subject,—information which it is

quite impossible to give in the short space of a letter. I also hope that the extensive Stamp Dictionary which will be found at the end of the volume may be helpful.

Once again I have to thank Messrs. Stanley Gibbons, Ltd., for their kindness in lending me the stamps illustrated in this book. I also owe a debt of gratitude to Mr. C. P. Rang for his work in arranging and lettering the plates, knowing full well how much his illustrations have contributed to the success of my recent stamp books.

STANLEY PHILLIPS.

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THE BEGINNER'S BOOK OF STAMP COLLECTING

CHAPTER I

WHAT IS STAMP-COLLECTING?

If any reader of this volume were asked the question which stands at the head of this chapter, his reply would no doubt be, "Why, collecting stamps, of course!" In one sense, this is a correct answer to the question, for there are very many stamp collectors who spend their time just accumulating stamps, without being able to give any particular reason for doing so. They, like most of us, have an urge to collect something, and circumstances have led them to collect stamps and that is all there is to it. They know little about their stamps and perhaps care less. All they are concerned with is the number of specimens they possess, or the amount they have cost, or perhaps

they enjoy filling up the spaces in an album, one by one, as they are able to obtain the stamps for which those spaces are provided.

I am not trying to sneer at people who "just collect," for, as practically everyone knows, there is a great deal of amusement to be got out of hunting for things, whether they are "old masters," toby jugs, coins, medals, stamps, or any other of the host of things that are, or have been collected, but stamp collecting can mean so much more than the mere accumulation of stamps that I always feel rather sorry for people who only know one of the joys of the hobby and neglect the rest.

What is it that has made stamp collecting so popular; that has made more and more people take it up, in bad times as well as in good; that has created a world-wide fraternity of people interested in the hobby, —a fraternity which knows no distinction of age, sex, rank or race; and which has built up a vast organization, both Press and trade, to serve those who follow this hobby? I think the answer is that postage stamps are a slice of real life, past and present, and

that they therefore appeal to ordinary human beings.

Many things that people collect seem to be outside the life of ordinary mortals, or in some cases beyond their reach. Most of us cannot see fine paintings unless we go to a big art gallery or museum and we certainly have not the money to buy them. Ancient coins and modern medals only touch one side of life and one does not run across them every day, but the postage stamp is a familiar friend. We see postage stamps every day. There is no mystery about them, or so we think, and for us the " high-brows " cannot turn stamps into a secret cult.

The new, up-to-date stamp collecting can be something very different from the mere accumulation of stamps. Think for a moment of the different ways in which you can look at a stamp. You can think of its purpose, of franking a letter, perhaps only from one street to the next, or maybe from a busy city to a tropical jungle. If the stamp comes from abroad, you may be curious to know something about the place it comes from and why it was issued in the particular form in which you see it.

Again, you can regard a stamp as a manufactured article, and ask yourself how it was produced and by what processes. In many instances you can look on it as a work of art, or a miniature engraving, and study it as a thing of beauty.

Even if it is not artistic, the picture on a postage stamp is often very interesting. Whose portrait is shown on it? What place is this which is depicted so clearly in such a tiny space? What do we know about this animal, or that tree, which we have probably never seen except pictured on a postage stamp?

Sometimes it is interesting to find out why a stamp was issued, for many stamps in these days are put on sale to commemorate some important event. It may be one that is just taking place or that will take place shortly, or it may be something that happened hundreds of years ago, and of which the anniversary is being celebrated. Stamps, looked at in this way, are a kind of world newspaper of past and present.

There are inscriptions on stamps as well as pictures, and these too are interesting. Many of them are in foreign words which

we struggle to interpret, and which gradually come to have a meaning for us, and so we pick up some slight acquaintance with foreign languages and foreign moneys, till in the end, we are able to surprise anyone who does not collect stamps with our knowledge.

There is something for *everyone* in stamps, even though they do not believe it. If you put a stamp collector who really knows his stamps into a room with a sportsman, an artist, a politician, a nurse, a writer, an engineer, a professor of natural history, the driver of a " tube " train, and a fruit seller, I will guarantee that the stamp collector can produce stamps that will interest each of them as, indeed, he could interest any visitor, whatever his or her walk in life.

The secret of enjoyable stamp collecting is to find out which side of it appeals to you and to take up that side. There are no rules which must be followed, nor " schools " whose unwritten laws must be obeyed. You just collect what you like and if, in the chapters which follow, I give advice on various points, this is not done

by way of laying down a rigid code, but simply because many stamp collectors have found that certain ways of doing certain things are the best ways, and their experience may be helpful to you. If, after reading this book, you prefer to do things your own way, it is *your* hobby and nobody will stop you, and whatever you do, so long as you collect stamps for the love of collecting them, I can guarantee you plenty of enjoyment.

CHAPTER II

STAMP FAMILIES

LET us imagine, for a few chapters, that you are in the happy position of having a kind friend who, knowing that you are going to start stamp collecting, has given you a big parcel of stamps, some of them still on envelopes and others not, and all mixed together in a fascinating jumble.

There are many quite obvious differences between the stamps but before we look at some of these differences, let us divide our stamps into families, according to the object for which they were issued.

The normal purpose for which postage stamps are issued is to prepay postage on correspondence. In the early days, before postage stamps came into use, it was usual for the postage on a letter to be paid by the person to whom it was addressed, when the letter arrived. The postman brought it to your door, or you called for it at the

post office, and you paid the fee demanded, which was usually much more than three-halfpence or three cents in those days, and took your letter away. If you had no money, or did not think the letter was worth having, you refused to pay the fee and did not get your letter.

One cunning old lady, who had very little money, and could not even read, used to receive letters regularly from a distant city, which she always refused to accept. They were from her son, who just sent a piece of blank paper through the post addressed to his mother at regular intervals. So long as the "letters" came she knew that he was well and that was all she needed,—and she got the information free through her cunning ruse.

Many letters were refused for various reasons, and as the post office had to carry them to their destination, whether they were accepted or not, a great deal of work was done for which no payment was received, so certain people in England, prominent among whom was a gentleman named Rowland Hill, put forward the suggestion that postage on all letters should

be paid by the person sending the letter, and that the fact that postage had been paid should be shown by sticking a small adhesive label on to the outside of the letter. (Letters were not sent in envelopes in those days, the paper on which they were written being folded and sometimes sealed, with the address written on the outside.) These labels would be sold at post offices and a great deal of time and trouble would be saved. This system was adopted in England in 1840 and other countries gradually followed suit, until to-day hundreds of countries and colonies are issuing their own postage stamps.

Stamps which are used for prepaying postage on ordinary correspondence, or which are not reserved specially for some other postal purpose, may be called *postage stamps* proper, though, by the collector, all stamps of the groups which I am going to describe are called by the general name of postage stamps.

The next stamp which we pick out of our parcel will explain why we must make a distinction between postage stamps and stamps that are *not* postage stamps, for

it is a receipt stamp attached to a piece of a bill that has been paid. Stamps solely intended for use on receipts, or legal documents, and for similar purposes, are called " revenue " or " fiscal " stamps (" fiscals" for short) and should not be included in a postage stamp collection, though they often are, through ignorance on the part of the collector.

In some countries, stamps primarily intended for " fiscal " use have, on occasion, been authorised for postal use, when they are called " postal fiscals " and may be included in a postage stamp collection. Here is one from Jamaica in our pile of stamps. If it had been cancelled by being written across in pen and ink, we could assume that it had been " fiscally used " and it would have no interest for us as postage stamp collectors, but this specimen has been postmarked, which proves it to be a " postal fiscal " and worthy of a place in our album. Some stamp catalogues give lists of postal fiscals, but others omit them altogether. The beginner need not trouble much about them.

There is another class of stamps which collectors in English-speaking countries

usually ignore, though they are collected on the continent of Europe,—stamps which are intended solely for use on telegrams. These stamps perform a postal service and it is rather surprising that they have been relegated to oblivion in this way. Perhaps it is because they do not, for obvious reasons, accompany the telegram on its journey, but are merely stuck on forms. Whatever the reason, we can safely sort them out of our parcel and put them with the discarded fiscals.

In many countries, the postage stamps used on letters are also used for prepayment for almost any postal service. Thus in Great Britain we use the ordinary stamps to pay postage on letters sent by air mail, or for which express delivery is required. Other countries, however, issue special stamps for various purposes, and it is useful to be able to identify some of these by the words we find on them, though it must be added that these words do not appear on all stamps of the classes I am going to describe and in many cases their special purpose can only be discovered by reference to a stamp catalogue.

Let us look at our pile of stamps again. Among them there is a letter sent from one town in England to another. Being of normal weight, it should have a three-halfpenny stamp on it, but by mistake the sender has only affixed a penny stamp. The postal clerks have found this out, when postmarking the letter, and have affixed an extra stamp (called a "postage due" stamp, or sometimes, by collectors, an "unpaid letter" stamp). Though the postage on the letter was only a halfpenny short, the "postage due" stamp is a penny one, for the British post office charges a fine in addition to the deficiency, the total amount payable, by the person receiving the letter, being double the deficiency.

The rules are not the same in all countries, and some countries have had, at various times in the past, a rule that any letters, etc., not properly stamped, should simply be destroyed by the post office and not delivered at all, which seems hard lines on the people to whom they were sent.

However, whatever the rules, quite a number of countries have special "postage due" stamps for denoting that a certain

amount of money is payable by the addressee of the letter, post-card, or whatever it may be.

In the case of countries which use the French language on their stamps we shall find the words "CHIFFRE TAXE À PAYER" or perhaps only the first two words. Belgium has the words "TE BETALEN" in addition, as the stamps of this country are usually inscribed in Flemish as well as French, and the same two words appear on the postage due stamps of Holland and her Colonies.

Countries which have the words on their stamps in Italian signify "postage due" by the word "SEGNATASSE," while "PORTEADO A RECEBER" will be found on Portuguese stamps of this family. In Sweden the distinctive word is "LOSEN," in Norway, "AT BETALE" or "A BETALE" and in Denmark, "PORTO." This last word or "PORTOMARKE" distinguishes the postage due stamps of Austria and Bosnia, also.

Other "postage due" identifications are "TAKSE" (Albania), "TAKCA" (Bulgaria), "TAXA DE PLATA" (Roumania), "DOPLATIT" or "DOPLATNE" (Czecho-Slovakia),

"DOPLATA" (Poland), and "FRANQUEO DEFICIENTE," "MULTA," "DEFICIT," or "TAXA DEVIDA" from some of the countries of South and Central America.

These foreign words may seem rather confusing and this chapter which talks of them rather dull in consequence, but even if you skip these pages now, do turn back to them afterwards, as you will find these words very helpful later on when you want to find out which country issued a particular stamp and the purpose for which the stamp was issued.

The next "family" of stamps consists of those which indicate that correspondence has to be dealt with in a special way by the post office, or that an extra fee has been paid by the sender for a particular service. For this reason they are sometimes referred to as "Special Service" stamps.

For example, if we want a letter to arrive as early as possible at its destination, we may pay a fee for express delivery. There are not special stamps for this in Great Britain, but the United States has had stamps of this kind since 1885. Collectors call this group "Special Delivery" or

"Express Letter" stamps. The word "URGENTE" is shown on some of these stamps issued by Spain and other countries of the Spanish-speaking group, and "ENTREGA IMMEDIATA" and "ENTREGA ESPECIAL" are other Spanish phrases. Italy uses the word "ESPRESSO" or the French "EXPRÈS."

Another group of stamps which are found in the United States but not in Britain are the air stamps, used on correspondence which is to be carried by air. "SERVICIO (or CORREO) AEREO" is the Spanish indication, "FLUGPOST" or "LUFTPOST" the German, and "LUCHTPOST" the Dutch.

There are a few stamps which indicate that a fee has been paid in order that a letter shall catch a mail which it would not have caught in the ordinary course. These "Late Fee" or "Too Late" stamps have been issued by the Australian State of Victoria and by some countries of South and Central America. The word on the latter is "RETARDO," represented sometimes by just the letter "R."

Another special fee is that which ensures

that the sender receives a notification from the post office that his letter has been delivered. ("Acknowledgment of receipt" stamps.) The countries which have issued such stamps are mainly South and Central American and the words "Aviso de Recepcion" or the letters "A R" are the indication.

In England a "registered" letter, which is given special care in transit, is indicated, not by a special stamp, but by a numbered label and the same practice is followed by many other countries. Others, however, issue special stamps, the Spanish word being "Certificado."

Then there are the special stamps used on particular classes of mail matter. Some countries have stamps for use on newspapers and other printed matter, which are usually carried at cheaper rates,—indicated by the words "Jornaes" (Brazil and the Portuguese group), "Impresos" (Spain and Colonies), "Avisporto" (Denmark) or "Prensa" (Uruguay), the latter word meaning "Press."

Parcels, too, sometimes have special stamps. The Belgian parcels stamps have

the words "CHEMINS DE FER" (=railways), but the French equivalent is "COLIS-POSTAUX" and the Italian "PACCHI POSTAL."

In some countries the postal authorities wish to keep an account of the work they do in carrying correspondence for other government offices, and in order to check this, special stamps are issued to government departments and sometimes to municipal authorities. In the United States the various government departments, (State, Justice, Navy, etc.) had their own special stamps for some years, from 1873 onwards, while in Great Britain we had similar stamps ("departmentals") overprinted for use by the Inland Revenue authorities, the Army authorities, the Royal Household, etc. Other countries have a general series of special stamps for all kinds of official use, the Spanish word to look for being "OFICIAL" (an easy one to remember), and the German "DIENSTMARKE."

The "families" mentioned above cover the main groups of special stamps, but there are two others which must be mentioned. In the United States they have been named "Semi-postal stamps," but

elsewhere they are called by their group names. The first group consists of Charity stamps,—stamps which are sold at a higher value than that which they have for postal purposes, the surplus being given to the funds of some charity. Look at this New Zealand stamp taken from our pile. It cost the purchaser twopence at the post office, but when placed on a letter it only paid one pennyworth of postage, the other penny being given to charity.

The other group of "semi-postals" consists of "Tax stamps." These, like the charity stamps, cost more than their postal value, the balance being devoted to some special national purpose,—the re-building of a post office that has been burned down or something of that sort.

As I have said, many countries are content with one set of stamps for every postal purpose and in others the postage stamps can also be used for prepaying telegrams, or even for receipts and other "fiscal" purposes. No country has special stamps for every one of the different services that have been mentioned.

To conclude this chapter, let us note

some of the words which mean " Postage " or " Posts," on stamps. Such words as " POSTA," " POSTES " or " POST " are easily recognised, but the Spanish word, (found also on a very large number of stamps from South and Central America), is " CORREOS," while the Portuguese word, which Brazil also uses, is " CORREIO."

CHAPTER III

THE STAMP ITSELF

How does an ordinary postage stamp come into existence in these days? First of all, there must be a reason for its birth. Let us suppose that it is desired to issue a new set of stamps in a particular country, because the stamps at present in use bear the portrait of their King who recently died and they want up-to-date ones with the portrait of the new monarch.

There are many details to be decided before the stamps are ordered. First, the authorities will have to settle what postal value each stamp in the set shall have. These values will usually be fixed in order that the public may be able to pay each rate of postage, as far as possible, by means of one stamp. A list of values will be made and then will come the question of colour.

Each stamp in the series, or at any rate those which are to be of the same design,

shape and size, must be printed in a colour as different as possible from those of every other value, so that the clerks behind the post office counter do not make mistakes in selling them, nor the public in using them. The colours have to be chosen for artificial light as well as daylight, as some colours, notably blues and greens, may look quite different in daylight, but appear very similar by electric light. There may also be local or international rules which have to be observed in choosing the colours. Eventually a colour will be tentatively put against each value on the list, though the actual tone of colour will be left for later decision.

Size will be the next thing to think about. Some countries like stamps of large size, though they are not very convenient from the practical point of view as they take up so much space on the envelope. Others like small ones for the lower values and large ones for the higher denominations. This makes the choice of colours easier, as there is not likely to be any confusion between the large and small stamps, so that the same colours can be used for one value in each size, if necessary.

The size of a British 1½d. stamp or of the ordinary United States postage stamp may be taken as the normal, as many countries have stamps of approximately that size, but there are others, as we shall see, that have their stamps rather larger, though still not of excessive size.

Shape, in smaller stamps, is nearly always rectangular, with the design running vertically, but oblong stamps are by no means exceptional. Triangular stamps are now often met with, but this awkward shape is only chosen with the object of attracting collectors to the issues concerned. Other "fancy" shapes are sometimes adopted for the same reason.

While discussions have been going on about values, colours and sizes, consideration has also been given to the question of the design. Possibly a competition has been held in order to obtain a satisfactory design, or a famous artist may have been commissioned to produce one. It is not always easy, however, for an artist, accustomed to working on a large canvas, to produce a sketch which will "reduce" well into the small space of a postage stamp and the job


CUBA-IMPRESOS
½ MILAVO DE PESO
Printed Matter
1833 SIERRA LEONE 1933
3
3
Commemorative
RF CHIFFRE
POSTES
2 CENTIMES PERCEVOIR
TAXE
Postage Due
REPUBLIQUE FRANÇAISE
POSTES
50 +50 c
ORPHELINS DE LA GUERRE
Charity
REPUBLICA DE COLOMBIA
CORREOS
R
20 Nº
CENTAVOS
Registration
A ROUTE R
25 HAPA 25
"AR"
TRINIDAD & TOBAGO
WAR TAX
1 PENNY 1
War Tax
PORTO
POSTE FREE MARKEN
10
Municipal
CORREOS
REPUBLICA
DE COLOMBIA
RETARDO
5
CENTAVOS
"Too Late"
15
HELVETIA
Air
REGNO D'ITALIA
10 CENTESIMI 10
POSTA PNEUMATICA
Pneumatic Post

ODD SHAPES AND SIZES

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of producing a suitable design is sometimes left, for that reason, to the printer and his staff, though they will probably be given photographs or rough sketches for their guidance.

Our stamp series is now beginning to take shape, for we know how many values there are to be in the set, roughly what colour each will be printed in, how big they will be and what the picture on them is going to look like. The next step is to decide who is to print them.

Many of the larger countries of the world now have their stamps printed, either in their national or state printing department, or else by one of the large printing firms in the country, and in these days, many countries which really have not got adequate printing facilities, have their stamps made at home, in order to save money. Those which have not got first-rate works and yet want a nice series of stamps, will probably give their order to one of the British, American, French or Dutch firms which specialise in stamp printing, or perhaps to the state printing works of another country if it is willing to accept outside orders.

The printer is told all about the values, colours, sizes, etc., of the new stamps and also how many will be required of each. Countries which do not use a great number of stamps will probably order sufficient supplies for a couple of years, but big countries, like Great Britain and the United States, will need such huge quantities that the printers will be kept hard at work all the year round.

To guide him in his choice of a design, the printer may have been given photographs or artist's sketches, or even finished drawings made on a larger scale than that of the actual stamp. If the complete design is not given him, his staff artist may perhaps make more sketches suggesting different borders, or arrangements of the figures or inscriptions. The printer may even go so far as to make a small printing plate and print off a few stamps in some of the suggested designs in order that the authorities may see what they look like and be able to select the best. If the design is a King's portrait, the monarch will naturally like to have something to say as to the choice of the design.

When trial stamps are printed in this way, *in a design which is different from that eventually used for the actual stamps that are issued*, they are called by collectors "essays." When the actual design has been decided on in every detail and a "die" is engraved, prints from this die are called "die proofs" and stamps printed from the printing plate as samples, during the preparation of the series, are called "plate proofs."

If tests are made to decide on the actual shades of colour to be used for each value in the set, the stamps printed to show the appearance of the various colours will be known as "colour trials."

Proofs can usually be distinguished by being imperforate, or by being printed on different paper or in different colours from those of the actual stamps eventually issued. Colour trials, except those in the colours finally chosen, will, of course, be distinguishable by being in the wrong colour.

We will consider the various methods by which stamps are printed when we go back to our heap of stamps, but at the moment will just trace what happens if it has been decided to print our stamps from what are

known as "recess plates," or, as collectors sometimes call it, by the "line-engraved" process.

The design has been decided on in all its detail, and a drawing of it is handed to the engraver, a highly skilled man, who engraves, or reproduces the design by cutting it into metal. This job has to be done backwards,—looking-glass fashion. Without going into a lot of technical detail, the engraved design, when it has been accurately completed in every detail, is transferred to a metal roller, on which it appears the right way round. From this roller, it is again transferred to a slab of metal, as many times as there are to be stamps in the printed sheet. These impressions on the plate will again be the wrong way round, so that they shall give correct prints on the sheet of paper. (You know how, if you have a rubber address stamp, the lettering on it is reversed, but the addresses you print from it are the right way round. This is the case with all printing work. The actual type or plate you print from has the design or lettering in reverse, in order to get a positive print.)

Meanwhile, another department of the printing works has been considering the question of paper. The kind of paper to be used depends on the method of printing, as well as considerations as to what is most convenient for the postal clerks and the public. Stamps printed on very thin tissue paper have, it is true, been issued by some backward countries, such as Afghanistan, but no country would deliberately use such a paper for its stamps nowadays as they would not stand the wear and tear to which they would be exposed in use, and of course would not suit our modern mechanical methods of printing.

A question to be decided is as to whether the paper shall be watermarked or not. Everyone knows what a watermark is, examples being commonly found in sheets of note-paper, where, on holding the sheet up to the light we see the name of the maker, or his trade-mark or device, shown by transparency in the body of the paper. Some countries use a standard pattern or device as a watermark for their stamps, while others do not have a watermark at all.

Details of paper having been settled, the order for it is given to the paper-mill, with instructions to deliver by the time printing is expected to commence. It is possible that the paper will be ordered ready gummed as with some methods of printing there is no objection to using gummed paper.

When the printer has his plates, his paper and his coloured inks, he is ready to start work on the new stamps, but, with modern stamps, his job is not finished when the sheets come printed from the machine and the ink has dried on them. He still has to make arrangements to ensure that the stamps can be easily separated from one another, and this is done, nowadays, by passing them through a perforating machine, which punches rows of holes between the stamps, in each direction.

After the sheets of stamps have been perforated, they are checked and carefully examined to see that there is nothing wrong with either the printing or the perforating and are then packed up in bundles, each containing an even quantity, and afterwards delivered to the central Post Office stamp store, whence they are sent to the various

post offices throughout the country, according to the requirements of each.

Bought by the public, they may be used on a letter or parcel addressed to somebody in the next town or village, or they may frank correspondence that is going to the other end of the world. Perhaps the stamp will not do any work at all, but will be bought to fill a place in the album of some enthusiastic collector.

CHAPTER IV

STAMP DETAILS

Now let us get back to your heap of stamps again and look at some of the details which we have been discussing in connection with the manufacture of stamps.

However generous the friend who gave you the stamps may be, it is very unlikely that he will have given you any proofs or essays or colour trials as they do not come into the hands of collectors in any great quantity. As we have seen, they are produced in order to enable those concerned to decide on the final details of the stamps, to judge of suitable colours, etc., and, sometimes, by the printers, as samples of their work, but for none of these purposes are large quantities required, and it is usually only by some kind of unofficial leakage that they come into the hands of the public.

Let us see, first of all, whether we can find any examples which will enable us to decide what are the characteristics of the different methods by which stamps are printed. The three main methods are recess-printing, typography (sometimes called "surface-printing") and lithography.

In recess-printing, the lines of the design are cut *into* the metal of the die, very much as the lines of a crest or monogram are cut into a seal for sealing letters. The lines of the design are also shown as cuts on the printing plate and into these cuts the printing ink is forced, while it is wiped off the flat surface. When printing, the paper, which is usually damped for this process, is pressed hard against the plate, and therefore into the cuts containing the ink. These transfer their ink to the surface of the paper as a reproduction of the design, made up of tiny ridges of ink standing on the surface of the paper. These ridges can often be felt with the finger nail, or seen with the naked eye, if you hold the stamp edgeways between you and the light and look along its surface at a slight angle.

In typography, the method is the reverse of that used in recess-printing. The lines of the design of the stamp are represented by raised pieces of metal on the plate while the uncoloured parts of the stamp are depressions on the plate. (A rubber " name and address " stamp is a familiar example of this sort of printing.) The plate is inked but the ink only touches the raised parts and from them is transferred to the paper as the stamp design. You will see that, as we are printing from raised ridges of metal in this case, we may, if we use too much pressure, get the pattern of the design showing through in relief on the back of the stamp. If any part of the design does show in relief on the back in this way, you can be sure the stamp is printed by typography, but do not confuse this with a kind of relief of the *uncoloured* parts of the design on the back, as this would indicate printing from a recess-plate.

Lithography lies mid-way between the other two processes, as the printing surface is quite flat. A stone or plate has its surface so prepared, and reproductions of the design

so transferred to it, that, when inked, the ink only sticks to the lines of the design and passes from them to the surface of the sheet of paper, when printed from. As there is only a level surface, there can be no question of either ridges on the surface of the stamp, or relief impressions on the back and thus the surface of a lithographed stamp is always dead flat and smooth.

If you want to distinguish between recess-printed and typographed specimens, you will find good examples in the 2d. Sydney Bridge stamp of Australia, which was printed by both these methods. To distinguish between recess-printed and lithographed stamps, examine carefully the rather curious Greek stamps in the designs first issued in 1911, as these also have been printed by two methods. The big Stanley Gibbons Catalogue tells you in many instances whether the stamps it lists are engraved, lithographed, or typographed, and after examining and comparing as many stamps as you can find in your heap you will be able to feel confident of telling the method of printing in most cases, though some stamps are quite difficult.

Another method of printing which is coming into favour is the half-tone method. It is easy to distinguish stamps printed in this way. Look at this green Egyptian express letter stamp, with a man on a motor-bike. Seen through a magnifying glass, you will find that the design is made up of tiny dots, a sure indication of the half-tone method. There are several other methods used for producing stamps, but as their explanation involves a good deal of technical description, I will not enter into them here, as this book is not intended to be an advanced guide.

Now let us turn over the stamps in our pile and see what we can find out about the other details of them. We at once note what a riot of colour they display, and if we sort out a few stamps of one colour group,—say the reds,—we shall notice what an infinite variety of different tones there are, even within that group. How are we to name them? To tell the truth, there is no standard of naming, for collectors are not at all agreed as to the correct names for colours, and one writer will disagree with another, while the stamp catalogues

disagree with each other and in their own various sections.

This is not surprising, however, when we look a little more closely at our heap of red stamps, for we shall find among them specimens of *the same stamp*, all printed in red, but in varying reds. The stamp has been printed at different periods, and the printers have not got the ink quite the same on each occasion, or, during one printing, they have allowed the ink to settle, so that its various ingredients are not properly mixed, and so we have what collectors will call a different " shade." Shades are not very important unless, by their aid, we can tell that a stamp belongs to a particular " printing," but many people collect varying shades because they like to see how many different ones they can get of the same stamp.

In looking for our reds, we have turned up two specimens of a green ½d. stamp of the King Edward issue of Great Britain It is the same design in each case, but on one stamp the green is dark and bluish while on the other it is pale and yellowish. This is an example of what we saw when

we were considering how the printer chooses his colours, for the bluish green was the first colour in which this stamp was printed, but it was found that, by artificial light, the green was too much like the blue of the 2½d. and gave rise to confusion, so the paler colour was adopted in the end.

Some stamps, we notice, are printed in two or more colours. Here is one, from the Dominican Republic, which has a black portrait in the centre, a red, white and blue background, and an orange frame,—quite a gaudy affair,—while there is a stamp of Greece, with a picture of Mercury, which is printed in a kind of silver ink.

One of the most important things to remember about stamps printed in two or more colours is that each colour is printed on the paper separately, so that if, for example, we have a black central view in a coloured frame design (such as some of your Belgian Congo stamps), carelessness in printing may make the central view fall out of position in relation to the frame, so that it overlaps it at the bottom while there is a white space between them

at the top. Accidents such as this, which are quite common, often make collectors think they have got a stamp printed from a different plate, but this is not the case.

We will not spend much time examining the paper on which our stamps are printed, at any rate so far as its thickness is concerned, but there is an early stamp of Russia lying face downwards in the heap and we cannot help noticing that it has alternate dark and light lines on its back. On holding it up to the light, this difference is more pronounced and we see that the lines are in the substance of the paper. Paper of this kind is called "laid," while the ordinary kind of paper, of an even texture such as this book is printed on, is called "wove."

Another paper, of which we shall be able to find a specimen among the middle issues of Switzerland, is called "granite," and has little specks of coloured thread or fibre in it. These can usually be seen with the naked eye, but show up very strongly under a magnifying glass or pocket microscope.

In poking about to find specimens of the stamps we have been talking about, you will have noticed quite a number of stamps with watermarks. Some of these consist of letters, others of devices such as crowns, while in others there are little pictures of such things as an elephant's head (India), a pineapple (Jamaica), turtles (Tonga), and so on.

In examining the British Colonial stamps you will note that many of them are watermarked with a crown above some letters. Sometimes the letters are "C C" which stand for "Crown Colony," but later stamps have a crown and the letters "C A" ("Crown Agents"). Here are two from the same colony, but you will note that the watermark, though "Crown and C A" in each case, is different. On the first stamp there is just one watermark, more or less in the centre of the back of the stamp, while the other has parts of a similar watermark lying all over it. The former is called a "single" watermark, and the latter a "multiple" watermark. Paper with a multiple watermark is easier to print on as no trouble need be taken to get the

PAPER AND WATERMARKS

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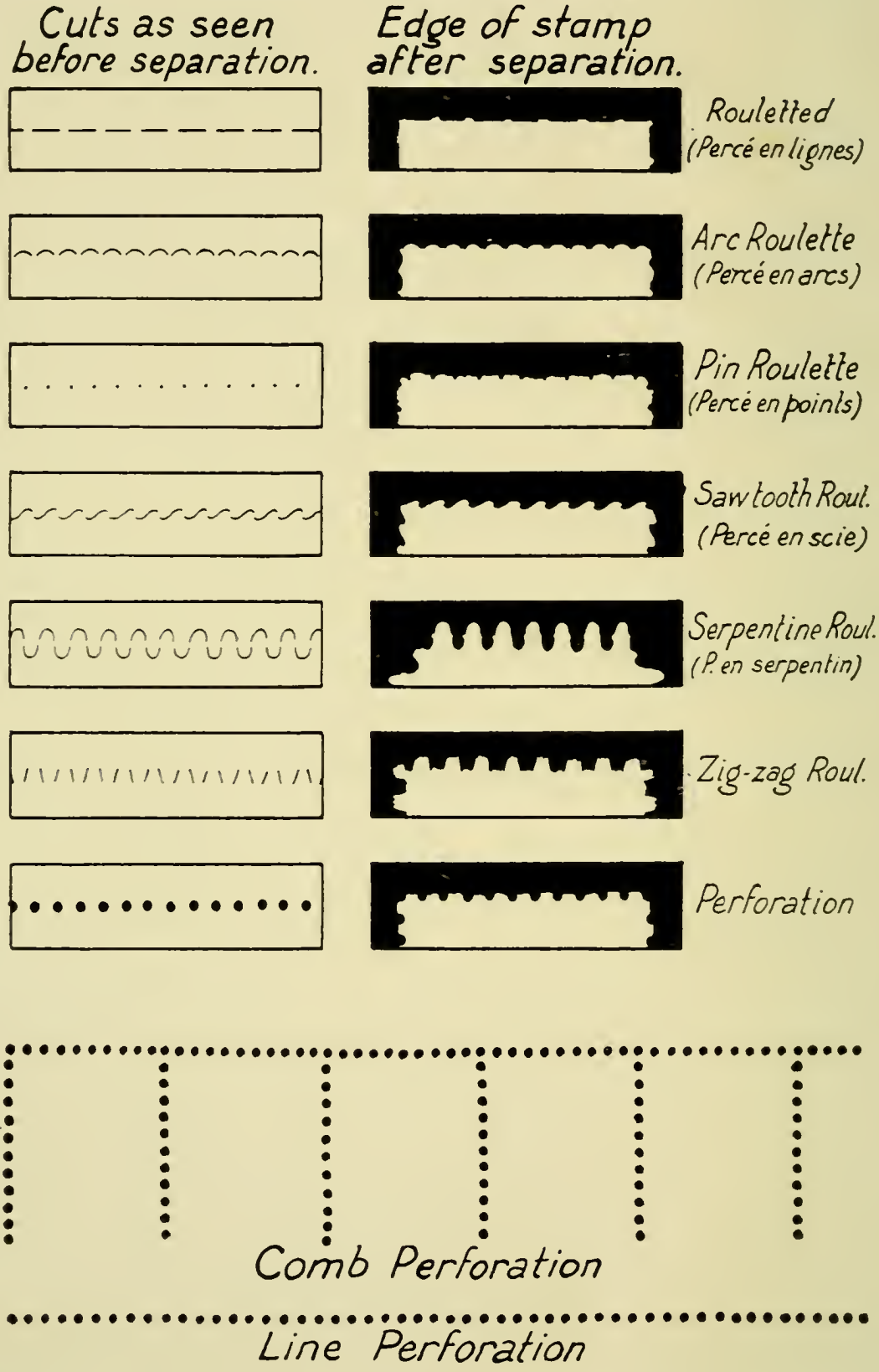

PERFORATIONS AND ROULETTES

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watermarks to fit the stamps, while there is less abrupt variation in the thickness of the paper. A watermark is a thinning in the actual paper and if it is very pronounced, it breaks up the lines of the printed design and spoils the effect.

Apart from the watermarks in the part of the paper on which the stamps are to be printed, there are often also watermarks in the blank marginal paper of the sheets of stamps. These marginal watermarks may consist of words, such as " POSTAGE " instead of the watermark found on the stamps themselves. If the sheet of paper goes through the printing press in the wrong position, some of the stamps may be printed on the marginal paper and they will therefore be watermarked with the marginal watermark. If, therefore, you find a stamp which should, according to your catalogue, have a certain watermark, and you find it has letters or lines which do not correspond with the catalogue description, this is usually the explanation.

Some watermarks are not very easy to see by the method of looking through the

stamp, but if the stamp is laid face downwards on a black surface, they will show up. If this does not make them visible, take a watermark detector (a polished black tile or little tray, which any stamp dealer will supply) and pour into it a little benzine. As you pour it over the back of the stamp, the watermark will spring to life. Be careful not to use the benzine when anyone is smoking, or near a naked light or open fire, as it is highly inflammable, and always keep the bottle closed when not in use, or it will evaporate very quickly.

Going back to the paper for a moment, you may have noticed, when we were looking at those single and multiple watermarks, that one of the British Colonial stamps we were examining had a curiously smooth and shiny surface. If you can find an old silver coin (the modern ones are not sufficiently silver) and, after polishing its edge to remove dirt you carefully mark the margin of the stamp *very lightly* with the edge of the coin, you will probably see a mark like a pencil mark. If so, then the stamp is printed on chalk-surfaced paper, a paper with a special surfacing which gives very

good results when printing and which, more important still, causes the colours to run very badly if anyone tries to clean off a postmark or penmark in order to be able to use the stamp again.

Some of our stamps are printed on coloured paper. You will find green and yellow papers quite plentiful among your British Colonial issues, while some of the modern French Colonial stamps are on paper of very brilliant hues. Many coloured papers have the colour going right through them and showing at back and front, but in other cases, the colour appears on the surface of the stamps only. In such instances, it is described as " surface coloured paper," or perhaps the stamps are indicated by the term " white back."

Now study your stamps in order to see what you can find out about perforation. You will quickly discover some early British stamps which have no perforation and which your catalogue will tell you were issued imperforate (or " imperf." as collectors nearly always call it, for short). Here, however, is a stamp of another country, which the catalogue says should have

perforations, You will perhaps say, " Good, it must be a rarity," but unfortunately an expert will tell you that the perforations have been removed from a perforated stamp with a pair of scissors, and the resulting stamp has no value at all. This is a warning to be on your guard all the time you are collecting, against stamps which are rarer imperf. than perforated, for it is such an easy thing to cut off the perfs. of the common stamp, and there are plenty of rogues in the world.

I am afraid you have not been listening to this valuable warning (though I hope you will pay attention to it later) for you have been wanting to ask about that pair of stamps with the little slits between them instead of the holes with which you are familiar in perforated stamps. These little slits are the result of " rouletting "—a process not much used nowadays. There were various methods of rouletting, but however it was done, it was only a question of cuts being made in the paper and not of bits of paper being punched out, as in the case of perforated stamps. If you look at the edges of your stamps where they are

not joined together, you will see that the rouletting has produced long indentations with small projections between them, but other types of rouletting may produce a succession of curves, or zig-zags, according to the method employed.

Now pick out two or three of the perforated stamps from your stock and examine them closely. Here is a Japanese stamp of the 1876 issue, whose perforation holes are a fairly long way apart, though they seem to be evenly spaced on all four sides of the stamp. This other stamp, a modern one from Basutoland, has smaller perforations, set closer together, but still the same on all sides, whereas in the third stamp, which is one belonging to Roumania, there seem to be larger holes, spaced more widely, at the sides of the stamp, and small holes, close together, at top and bottom.

Stamp collectors who are interested in small details will treat specimens of the same stamp, with different perforations, as separate varieties. There is no reason why *you* should, if you do not feel inclined to, but it is as well to know how collectors measure the " gauges " of perforation, by

which they are described in stamp catalogues. The criterion is the number of perforation holes in a space of 2 centimetres, and the measuring is done by what is known as a " perforation gauge."

Here is such a gauge and you will see that it is a kind of ladder printed on a card, each rung of which is 2 centimetres long, but each having a different number of evenly spaced dots on it. Take your first stamp, the Japanese one, and slide it down the ladder until you find a rung whose dots will fit into the perforations as exactly as possible. In this case it will probably be the rung marked $9\frac{1}{2}$ or 9, in which case the stamp would be described as being " Perf. $9\frac{1}{2}$ " or " Perf. 9." Test the other sides of the stamp and you will find the same gauge on every side.

The perforations on all four sides of your Basutoland stamp will fit the $12\frac{1}{2}$ gauge, so that that stamp will be described as " Perf. $12\frac{1}{2}$." You will notice that the smaller and more closely spaced the holes, the higher the number of the gauge, as more holes will go into the 2 centimetre space.

Now for the third stamp, from Roumania. Testing the perforations at top and bottom, we find that they gauge 13½, but those at right and left, as our eyes have told us, are rather further apart and the perforation gauge tells us that they are "11½." How are we to describe this perforation, when we find there are two different gauges on the same stamp? The rule is to give the gauge of the top and bottom first and of the sides afterwards, so that in this case the description would be "Perf. 13½ x 11½."

If the perforation gauges varied indiscriminately, so that you got sometimes 11½ at top and bottom and sometimes 13½, or perhaps even 11½ on one side and 13½ on the other three sides, then the description would be "Perf. compound of 13½ and 11½" or "Perf. 13½ and 11½ compound," the descriptions being used indiscriminately.

As people collect stamps showing different perforations, and some perforations are scarce, there is a chance of finding a rare one occasionally, but nowadays perforations are not so popular as they were, and are generally regarded as a nuisance *unless* they tell us something about the history of a

particular stamp. For example, it might be known that, at a certain stamp printing works, a perforation machine gauging $13\frac{1}{2}$ was normally in use, but that in a certain year, a machine gauging 15 was used during a breakdown of the other one. This tells us, at once, that any stamps Perf. 15, were printed in or before that particular year.

Perforating is done by machines which punch rows of holes in the paper between the stamps in the sheet, or sometimes, when the sheet is wrongly printed or adjusted, they punch rows of holes through the stamp designs, spoiling the stamps for critical collectors.

Some machines make one long row of holes at a blow, thus perforating the space between two horizontal (or vertical) rows of stamps. These are termed single-line (or " guillotine ") machines and the resulting perforation " single line perf." Others have the " pins " which do the punching arranged so that they perforate the whole of a sheet at a blow. These are called " harrow " machines from the similarity of the arrangement of the pins to the familiar agricultural implement.

Another method much used nowadays, is to have the pins arranged in one long row, with short rows projecting from it at distances corresponding to the spaces between the individual stamps whether vertically or horizontally. When such a perforating machine is in operation, each blow perforates the space between two rows of stamps, and the spaces between the individual stamps in one row. Such a machine is called a " comb " machine and the same name is applied to the perforation.

Gum is a detail of stamps to which there is no need to pay very much attention. If you care to look at some of your "unused" stamps, i.e., those that have not been post-marked or penmarked in any way, you will see that there are many different kinds of gum, some white, some yellow or brown, some smooth and some rough and crackly.

A stamp which still has the gum it was issued with from the post office is said to have " original gum " (often abbreviated to " o.g.") If none of the gum has been washed off, it has " full gum." A stamp that has had gum added to it after it has

lost its "o.g." is said to have been "re-gummed."

The collector's best use for gum on stamps is as an aid to the detection of reprints (and sometimes forgeries) as gum is not at all easy to imitate.

CHAPTER V

STAMP DESIGNS

FROM the moment we started delving into our heap of stamps it has been quite obvious that there is infinite variety in the pictures that we find on them. It is true that some of them have no pictures at all,—just a figure, perhaps, and some words,—but the majority have a representation of something.

If we look at a catalogue we shall find that, in the early days of the postage stamp, portraits of rulers were usually shown on them, unless the ruler preferred to have the arms of his country on the stamps instead. There are still portraits on many modern stamps, but on many others there are views of places,—scenery, buildings, ruins, etc.—or of events, either far past or recent. Here and there we come across a stamp which has on it a picture of an animal. Quite a few

introduce to us natives from out-of-the-way parts of the world and show us how they live and work. Others depict aeroplanes, ships or trains, and show how the mails are carried. On some there are tiny maps of the countries that issued them.

I am afraid stamp collectors are largely to blame for this variety in modern stamp designs. Like other people, they are attracted by novelty, and in order to tempt them to buy stamps, many of the countries of the world have vied with each other in choosing out-of-the-way subjects for the designs of their issues.

The " commemorative " stamp has also been the cause of some interesting designs. In some countries there is hardly an important present-day event, or anniversary of a famous happening of the past, which is not celebrated by the issue of special stamps and so an ever-widening circle of subjects is illustrated in our labums.

It is this side of the hobby which appeals to so many who are not very much interested in technical details like

perforations and watermarks. When such collectors get hold of a stamp, they first want to know what country issued it and what the portrait or picture on the stamp represents. They then delve into books or magazines and find out the whole story, and put brief notes of it beneath the stamp in their album.

Every collector can make a collection to please himself, in this way. The one whose hobby is engineering will collect stamps depicting bridges, dams, acqueducts, aeroplanes, ships, and so on. For the natural history "fan" there are stamps of zoological and botanical interest, while the musician can find, not only musical instruments of many kinds, but famous composers and even bars of music on one or two stamps.

Dip into your heap again. You did not expect to see a tennis player on a stamp, but here is one on this stamp from the Philippine Islands and on that stamp from Holland there is a boxer. Quite a few stamps have now been issued in connection with the Olympic Games and with less important national and international

sports meetings, so that a good " sports " collection is comfortably obtainable.

You could go all round the world and illustrate your tour by stamp designs and you could find practically every means of conveyance from a push-bike to the *Graf Zeppelin* and from a native canoe to a giant liner.

Scouts can find stamps from several countries illustrating scout work in camp and on the trail, and on one stamp, issued in Mafeking when it was besieged in the Boer War, there is a portrait of the Chief Scout.

Famous men in every walk of life find their place in the portrait gallery of the stamp album. Saints of old, from St. Paul onwards, explorers, like Captain Cook, Columbus, and Cabot, artists, authors, poets, chemists, aviators, statesmen, philosophers, generals and, in some cases, just " ordinary folk." Most of them had interesting lives or they would not have been shown on a postage stamp, and it is fascinating to find out their story from books and to transfer it, in brief, to the pages of your album.

In looking at the central designs of your stamps do not overlook the other details. Many stamps have frame designs of distinctive patterns. Sometimes these patterns are formed of leaves or flowers which are indigenous to the country which issued the stamps. In other cases they may be based on designs found in the native art of the country. If you can find, among your stamps, one from the St. Helena issue of 1922, you will see that there are arum lilies and New Zealand flax at each side of the small picture showing the ship and rocks. Examples of "native art" borders will be found on some of the stamps of the Belgian Congo.

Quite often, too, there are side panels with small pictures in them, which are well worth looking at, as they are sure to tell you something about the country from which the stamp came, or add another chapter to the story told by the central picture.

This 1d. pictorial stamp of South West Africa, for example, has for its central picture a cross such as was set up on the shore by one of the early explorers,

but at the sides, above the value "1d." you will note some quaint figures and animals. These are taken from drawings done by the primitive natives of the country and are quite interesting on that account, but many owners of this stamp have probably never troubled to use their eyes and have missed them altogether. A good stamp collector needs a keen eye for detail.

A 1d. Jamaican stamp issued in 1921 also refers to one of the aboriginal races, as the main design depicts an Arawak woman preparing cassava (the stamp says "making" cassava, but this is incorrect, for cassava is a plant). In the side borders there are pictures of stone implements, images, etc., made by these Arawaks.

This particular Jamaican series is especially interesting from the "border" point of view, for other marginal pictures include palm trees, oranges, bananas, Union Jacks (one of them upside down, in the earliest version of the stamp) and ships.

With a stamp catalogue which describes

the designs of your stamps, there is no end of fun to be had. If the collector is really keen to know as much as possible about his stamps, he will want to delve into books of history, travel and biography and in doing so he will find that almost every stamp has a good story attached to it. Knowing these stories, he can make his collection interesting to everyone who may see it.

CHAPTER VI

STAMP INSCRIPTIONS

PICTURES attract our eyes more quickly than words and many stamp collectors, therefore tend to concentrate their attention on the designs of stamps and to neglect the wording on them, but this is a mistake as the inscriptions are often as interesting as the pictures.

Of course, we have to look for the name of the country in order to sort our stamps and find their proper places in the album, while the indication of the value of the stamp must also be studied in order to identify it and place it in its series. There are many other things to be found in stamp inscriptions, but let us look at country and value first.

Note, first of all, that all the British stamps in your heap are without the name of the country at all. This is a piece of national conceit which it is hard

to defend, but it is probably a legacy from the time when Britain was the only country issuing postage stamps. Under those circumstances, there was, obviously, no need for the name to be shown as there was nothing to cause confusion, and the practice has continued to this day.

Some countries change their stamp names as years roll on. Look at this early stamp of Brazil, on which the name is spelt with a "z" and compare it with a modern one on which the "z" is replaced by an "s."

Political changes are sometimes the cause of such changes and these can be traced on stamps. Thus the earliest stamps of the South American republic of Colombia were inscribed in Spanish with the equivalent of "Granada Confederation," which was very shortly changed to "United States of New Granada." The next stage was represented by "United States of Colombia," but now we have "Republic of Colombia" or just "Colombia." In this way the political history of a country can be read in its stamps.

Take another example from the British Empire. At one time British East Africa and Uganda each had their own stamps. Then the territories were joined under the title of East Africa and Uganda Protectorates and now the name is Kenya and Uganda.

Many countries' names are, of course, not in the same form on the stamps as that to which we are accustomed in English, but these will be referred to later when we come to consider the best methods of sorting and identifying stamps.

Currencies are an interesting study in themselves and we can learn a lot about them from stamps. If there is a tendency for the stamp values of a certain country to run in multiples of five or ten, we can be pretty sure that the currency has a decimal basis and that one hundred of the small coin or unit are equal to one of the larger unit. France, with its 100 centimes equal to one franc, and Germany with 100 pfennigs to the mark, are examples of decimal currencies, but there are many others, including, of course, the United States and Canada.

England and many of the British Colonies have the awkward currency, 12 pence = 1 shilling; 20 shillings = 1 pound. It must be remembered, however, that nowadays there are several different pounds in the British Empire and that an Australian or New Zealand pound is not the same thing, to-day, as the British pound sterling.

Similarly there are a number of different dollars, in addition to the U.S. dollar. The Straits dollar is worth just a little more than half the normal value of the U.S. dollar (if any unit can be said to have a "normal" value in these days of sudden variations) and a Chinese dollar is worth not much more than a quarter of the U.S. dollar. In Kenya and Uganda, 100 cents make, not a dollar, but a shilling.

The value of a rupee is more or less stable, but it may consist of 16 annas, as in India, or 100 cents as in Zanzibar, Mauritius and Seychelles.

All these, and many other facts can be learned from an intelligent study of stamps and a stamp catalogue, and in the same search for knowledge you may

make the acquaintance of such strange coins as the sen and yen (Japan), the att, the tical, the satang and the baht (Siam), the bogache and imadi (Yemen), the mung and the tuhrik (Mongolia) and numerous others. A collector gains a real familiarity with out-of-the-way information of this sort which is often useful in practical affairs, and which in any case gives him a very comfortable feeling of superiority over those who have not the advantage of knowing all that stamps could teach them.

The next group of stamp inscriptions consists of those which refer to the way in which the stamp is to be used. Many of these have been mentioned in Chapter II. With these words we are beginning to pick up a smattering of languages and this smattering can be supplemented by making a point of reading and finding out the meaning of the inscriptions on every stamp that comes your way.

Apart from those already mentioned, most of the remaining inscriptions, whether in the design or in overprints and surcharges, (see Chapter VII) are

there, either to describe the reason for which the stamp was issued or to tell us something about the design.

Look at this big stamp with a coat of arms in the centre, which has now come to the top of your heap. It bears the words "Séptimo Congreso Panamericano del Niño." Try and interpret that for yourself. The first word is easy for anyone with a smattering of Latin, or even French. It obviously means "seventh." "Congreso" doesn't need a dictionary of any kind; it simply must be "congress." "Del" will be given to us as "of the" whether we favour Latin or French, and there is only the final word to look up, and that means "child." In other words the stamps were issued in commemoration of the "Seventh Pan-American Child Congress," or at least they say so, and at the foot of the design they tell us where it was held,—at Lima, in Peru. I say "At least they say so" because this stamp provides a curious example of a mistake in inscriptions. Actually the congress was the sixth, but the designer of the stamp called it the seventh.

There is quite a lot of fun to be had in working out language puzzles from stamps in this way, and it will prove a real help towards mastering a particular language. French is used on the stamps of France and her colonies and on those of Egypt and Persia at various times. Spanish is found on stamps of all the Spanish-speaking countries of South and Central America as well as on those of Spain and of her colonies, past and present. Portuguese is found on Brazilian stamps, and English on some stamps emanating from countries where that language is not spoken.

Those who have a real gift for languages, may even like to try to work out the Russian alphabet on the stamps of Russia, Bulgaria, Serbia, and some from Jugo-Slavia, but when it comes to Persian, Turkish, Arabic and some of the Indian alphabets, few will go further than an attempt to decipher the figures necessary for identification of the different stamp values. Even if their inscriptions cannot be understood, I strongly urge readers to collect these "stamps with strange

alphabets," as they provide a welcome relief from the more orthodox stamps of other countries and will certainly attract people who look at your collection.

The descriptions of stamp designs will add considerably to your knowledge of languages. Very often the picture on the stamp itself will provide a clue to the meaning of the inscription. For example, when you see a picture of a dying man on a stamp of Portugal and in the corner you read "Ultimos momentos de Camoes" it does not need much imagination to discover that this means the last moments of someone whose name was Camoes (actually Camoens, in our English spelling). Knowing that, you will naturally try to find out why the death-bed of this man should be pictured on a stamp, and will discover that he was a great Portuguese poet who, after many startling adventures which are shown on other stamps of this set, finally died forlorn, accompanied only by a faithful slave. Just a little curiosity, over and over again, in the course of your stamp collecting and you stumble upon a first rate story.

I do not think anyone has ever done it, but it would be a most fascinating task to try and compile a dictionary of the words that appear on stamps in all languages, or at any rate in all languages expressed in our familiar alphabet. The result would surprise the stamp collecting world by the number of words found on stamps and by the wide range of ideas and things they cover.

CHAPTER VII

SURCHARGES AND OVERPRINTS

AMONG your stamps you have no doubt already noticed quite a few which, in addition to their design, have something else printed across the face of them in black or coloured ink. I am not referring to the postmark, for in many cases, though not all, there is no doubt as to what is a postmark and what is not.

These extra inscriptions (and sometimes even extra designs) printed on the stamp, after it has been printed in the ordinary way, are called surcharges or overprints, and they are used to modify the original stamp.

When such an extra printing has to do with the face value of the stamp, either adding it when it was not there before, or altering it, or confirming it (as, for example, when the value on the stamp itself is not very clear, and the extra printing makes it clearer), it is called a

surcharge, while all extra inscriptions, etc., which do not have anything to do with the value are called overprints.

As an example of a stamp being given its value by a surcharge we may take an early stamp of Mauritius, issued in 1854. It will not be found among the stamps your friend has given you, as it is quite rare. In the original design of the stamp, as printed, there is a picture of Britannia with the word "Mauritius" below it, and nothing else, but by surcharging the words "FOUR-PENCE" on it, the value is made clear.

Alterations of value are so numerous that you will be able to find plenty among your own stamps. It sometimes happens that stamps of a certain value run out of stock in the post office stores. Perhaps there is a surplus stock of another value on hand. To meet the emergency, the unwanted stamps are surcharged with the desired value. Collectors then describe the resulting stamp in a special way; thus if a 4d. stamp had been converted into a $2\frac{1}{2}$d. stamp by surcharging, it would be called a "$2\frac{1}{2}$d. on 4d."

Confirmation of value by a surcharge, you will find in many of the stamps issued by the British when they occupied the Orange Free State during the Boer War, in 1900. The stamps of that country had an orange tree as their central design, but the values on the stamps were in Dutch words. In the surcharge, in addition to the letters "V.R.I." indicating that the country was in British possession, the value was added in pence, with a figure making it quite clear what the Dutch word meant.

Overprints are used in many different circumstances. Turning over another page in the Orange Free State list in your stamp catalogue, you will find that three Cape of Good Hope stamps were overprinted "ORANGE RIVER COLONY" when the British annexed the Free State and changed its name, these stamps serving as a makeshift until stamps specially designed, and with the new name, could be got ready. This conversion of the stamps of one country or colony for use in another is a frequent reason for overprinting.

Another need met by overprinting is the conversion of stamps of one class into stamps of another. Suppose that a country suddenly decides that it needs Postage Due stamps and that they must be made available at once. To prepare designs, dies, plates, etc., and to print new stamps from them, would take a considerable time, but it is a comparatively simple task to take some existing postage stamps and overprint them with words indicating that in future they are to be regarded as Postage Due stamps. Similarly Postage Due stamps may be converted into Air stamps, in fact any desired type of stamp may be quite simply created by overprinting whatever stocks are available.

During the Great War many stamps were issued, overprinted "War Tax" or the equivalent in a foreign language. These stamps were needed because part of the cost of the war, in many countries, was raised by charging extra for postage on correspondence, and this extra charge often had to be paid by the use of special stamps, created by overprinting the ordinary ones.

In lawless countries or districts, or in times of revolution and disturbance, it may happen that a stock of stamps is stolen from the post office, or the central stores. As the use of these for postal purposes would cause the authorities to lose a corresponding amount of revenue, it has often been found advisable to overprint the stocks remaining in official hands, with some sort of special inscription or device, and to give instructions to the post office clerks that, after a certain date, only stamps with that device can be used on correspondence. This makes the stamps in the hands of the thieves valueless for postal purposes, but so long as there are stamp collectors, I am afraid that does not worry them much! An example of a "control" overprint of this sort (which must not be confused with the marginal "controls" which we shall meet later), will be found in Persia in 1899, where the existing stamps were overprinted with all kinds of scroll devices.

Then there are overprints intended to blot out some obnoxious inscription or

part of the design. Salvador, for example, ordered some stamps from an American firm of printers, the central design being a portrait of the President at the time the order was placed, a certain General Ezeta. But political lives are sometimes short in Salvador, and by the time the stamps were ready for delivery, the good General was no longer president. Rather than waste the stamps, the thrifty Salvadoreans ordered them to be overprinted with the arms of the republic, and this was done so effectively that the General's likeness can only be guessed at.

Overprints are sometimes applied in order to convert an ordinary series of postage stamps into a commemorative series, economically. It is a false economy, however, as collectors will not buy overprinted commemoratives nearly as keenly as they will those printed in special designs, so what the parsimonious country gains on the swings it more than loses on the roundabouts.

Another type of overprint is applied to stamps kept for official reference purposes, or at any rate not intended to

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be used for postal purposes. These are termed "Specimen" stamps and that word is often found on the stamps of English speaking countries, the Italian, German and Spanish equivalents being "Saggio," "Muster," and "Muestra." Specimen stamps, though less plentiful than stamps without such overprints, usually have only a fraction of their value. They may be included in a specialised collection, or in a general collection when the rarer, unoverprinted stamp is not available.

CHAPTER VIII

BEHIND THE STAMP

You have already looked at the backs of some of your stamps twice, once to see if there is a watermark and again in order to inspect the gum, but there are some stamps which will deserve a third glance.

Probably you thought that this stamp, now lying on the top of your heap, was right way up, but a closer inspection will show that what you are looking at cannot be the design of the stamp. It is a curious kind of printing and after examining it through a magnifying glass you begin to realise that it is part of a map. A glance at the front discovers the word "Latvija" above the central design and then you look at the catalogue and find that the first stamps of Latvia were printed, owing to shortage of other paper, on the back of captured German

war maps, at the end of the Great War. These "war map" stamps were so popular with collectors that someone even went so far as to print Latvian stamps on wall-paper and jam-jar labels, but you will not find these mentioned in your catalogue as they are unofficial productions. Under date of 1920, however, you will find three sets of Red Cross stamps showing a nurse with a shield protecting a wounded soldier from Death. These were printed on the backs of bank notes left behind after a Bolshevik occupation of the country.

Just as interesting in another way, are the backs of the stamps which appeared in Portugal in 1895 in honour of the 700th anniversary of St. Anthony of Padua. On each stamp there is a picture of the saint, while on the back is printed a Latin prayer.

When it is impossible to obtain water marked paper for printing stamps, recourse is had to printing something on the back of the stamp which may serve as a protection against forgery. New Zealand has printed the letters "N Z" above a

star, on the back of some of her modern stamps, to take the place of the similar watermark she normally used, and the "Sun" watermark of Argentina has been printed on stamp-backs. On some of the later stamps of Queensland there is a blue *burélé* band which serves the same purpose.

For many years, most Spanish stamps have had a number printed on the back of them, the number being the same for every stamp in a particular sheet. These numbers are useful for keeping a check on stocks of stamps, as a record is kept of the districts to which they are sent.

I see you have spotted something else that looks interesting among your pile of stamps. It is a New Zealand stamp with portrait of Queen Victoria issued about 1893 and on the back of it is a tiny advertisement of Sunlight Soap, with a picture of a bar of that commodity radiating sunshine!

There are a number of advertisements on this series of New Zealand stamps, and it is quite amusing to see how many different ones you can get. The 1d. and 2d. stamps with them on are fairly

common. This stamp advertising was tried as an experiment but was not a success and was soon discontinued. British stamps may be found with "PEARS SOAP" printed on their backs. They were never issued to the public in this form, but were prepared as an experiment as it was hoped to introduce advertising on stamps in England.

The matter hardly belongs to this chapter, but as we are mentioning advertising in connection with stamps we may as well look at some stamps of Italy and Belgium which have advertisements attached to them. Here is an Italian specimen. You will note that the stamp is of one of the ordinary designs with a portrait of King Victor Emmanuel III, but attached to it, and with no dividing perforations, is an advertisement of Singer Sewing Machines of the same size as the stamp. In the case of the Belgian stamp, there are perforations between it and the advertisement, which in our specimen is of Persil. The Italian advertisements have been abandoned, but you can still find ads. in the Belgian stamp booklets, and

sometimes you will see them used on letters. There are also small advertisements, of stamp-size, in some of the British stamp booklets, but these do not look like stamps, as there is no picture on them, only words.

Nicaragua is a country that has always been rather casual in the matter of maintaining stamp supplies and also, one may suspect, funds have not always been available to pay for a properly printed new supply. In 1911 the authorities seem to have been at their wits end to provide new postage stamps. They managed to get a series printed in the U.S.A. in 1909 but were soon using up stocks of fiscal stamps again, by overprinting and surcharging them as supplies of the regular stamps ran short. Eventually they used up all these and looked round for something else. There were some railway stamps in store, but these had already been surcharged on the front in order to convert them into fiscal stamps. Nothing daunted, the postal people turned them over and surcharged them on the back, converting them to postal use.

In Russia, in 1915 and 1917, there was a shortage of small change and the ordinary stamp designs were printed on thick card-paper with a special inscription on the back stating that the stamps were to be considered as coins. A few of them may have been used for postal purposes, but that was not the intention.

Again digressing, stamps have been used as coinage on other occasions. During the American Civil War, stamps, enclosed in little metal containers, were employed as small change, and Belgium and France adopted the same practice during the Great War. The American stamp coins are not plentiful, but the Great War specimens are not hard to find, and are very interesting additions to a collection.

CHAPTER IX

WHEN THINGS GO WRONG

WHY are stamp collectors so interested in what they call "errors" and "varieties?" They are not unique in this, for collectors of books pay special attention to editions in which printing mistakes have occurred, but it is strange that anyone should value an incorrectly produced article more highly than a perfect one. Still, that is the way the collector's mind works, probably due to the fact that whereas the normal stamp may be quite plentiful, the "error" or "variety" is usually comparatively scarce and therefore worth more. The one thing to avoid is the assumption that every tiny speck or spot or scratch on the face of a stamp is of any importance, either in itself, or as an aid to increased value. You may be pretty sure that any such variation that

is not recorded in the big stamp catalogues which list important errors and varieties, is of no special interest or value, unless, of course, it is a new discovery in a class of error which is already represented in the catalogue, e.g., a stamp with centre inverted, or double surcharge.

The human element enters into the production of postage stamps and mistakes are therefore made, and in spite of the care of those who check the printed sheets to see that nothing wrongly printed gets out, errors do reach the post office counter and are sold to the public. Sometimes they are used on letters in the ordinary way, without the buyer noticing anything wrong with them. On other occasions, they happen to be bought by a stamp collector and are saved. It always pays to keep a watchful eye on all stamps as errors do turn up in the most unexpected places. Not long ago, a business man was looking out some stamps from some office correspondence which had come to him from the other side of the world,

as he had a young son who was keen on the hobby. One stamp, printed by a famous firm of stamp printers, showed a glaring error. Needless to say, this stamp did not go into the schoolboy collection, but was sold, and fetched close on £50. Of that stamp there were 100 printed, all of them showing the error, and though most of them have probably been destroyed, one or two may turn up some day, anywhere in the world, in a business office, or even in a stamp packet or on an approval sheet.

It is as well to note, before considering the various kinds of errors, that mistakes which are common to all stamps of a particular kind, are not "errors" in the collector's sense of the word. Thus, if by mistake a country issued all its one cent stamps of a particular kind, with the inscription "One Cents," this would be a mistake, but it would not be an "error" as all the stamps in existence are alike. If, however, one stamp in each sheet showed the mistake and all the others were correct,

the wrongly printed stamps would be errors.

There are quite a number of mistakes of this kind to be found on stamps and also apparent mistakes in the pictorial part of the design, though these are often due to the fact that the artist has been instructed to copy some quaint old seal. For example, I do not suppose that the artist who designed the Sierra Leone 3d. stamp of the first Georgian series ever imagined for a moment that the legs of an elephant bent in the way shown on the stamp, but he was given an old seal or print, designed by someone long ago, and told to copy it, and he did what he was told.

A description of such technical varieties as re-touches, re-entries, fresh entries, substituted transfers, and similar variations, due to happenings during the manufacture of a printing plate or the preparation of a lithographic stone, hardly call for description in a book such as this, which does not pretend to deal with advanced philately, but an explanation of such matters will be found in a volume

previously published under the title of *Stamp Collecting*.

There is one error occurring during the preparatory stages of stamp manufacture that does call for mention, however, and that is the *tête-bêche* pair,—two stamps joined together, but upside down in relation to one another. These occur when the reproductions of the stamp design are being arranged on the plate or stone, one being put in its place upside down. There are rare examples in the early stamps of France. Modern *têtes-bêches* are often not the result of printing mistakes, but to the putting on sale of sheets deliberately printed with some stamps upside down, with the object of facilitating the manufacture of the little stamp booklets which are familiar in many countries to-day. If the sheets had been cut up into booklets, there would have been no *tête-bêche* pairs, but these particular sheets either leak out by error, or are put on sale to clear unwanted stock.

Another feature of the stamp booklets of some countries, such as Germany and

Denmark, is the inclusion on one page of the booklet, of stamps of two different values (and probably different colours), joined together. This again is not due to a mistake, but to a special arrangement necessary to make it possible to include stamps to the desired total value in the booklet. If you were describing a pair of Danish stamps of the 1913 series in this way you would say "Pair, 5 öre, green and 20 öre, blue, *se tenant*," the French expression being taken by collectors to mean that the stamps mentioned are joined together, either by their perforations, or by the paper between them, if they are imperf. Similarly you will hear of "Dies I and II se tenant" and so on.

Now let us think of the printing of the sheets of stamps and see what mistakes can be made during the process. You have your inked printing plate or stone in the machine and your sheet of paper on which the stamps are to be printed is fed through the machine. The plate and paper meet, with the necessary pressure, the sheet of paper passes on,

now printed with the designs of a number of stamps and comes out at the other end.

If the job has been done properly there will be nothing wrong, but suppose that, by mistake, that same sheet of paper is put through the machine again. It will again receive a print of the stamp designs, and the odds are that this impression will not coincide with the first one. If such a sheet gets past the checkers and is issued, you will have stamps "doubly printed." It is possible for something that looks like a double print to be produced by the sheet of paper slipping a little when going through the press only once, and doubling due to slip is of little value or importance.

If the sheet of paper went through the press the second time, back upwards, you would have stamps printed both on the front and on the back. (Description: Printed both sides.) Both prints, back and front, will be positive. If you get a print on the back which appears in reverse,—looking-glass fashion—this is due either to the machine making a revolution

without any paper in, and transferring a print of the stamps to a part of the machine on which the next sheet of paper will rest, so that that sheet picks up impressions in reverse, or to wet sheets being stacked one on the other, when the back of one sheet gets a print from the front of the one below it. Such prints are called "offsets" or "set-offs" (or, sometimes, when it is a question of the machine working without any paper in, "blanket prints") and are usually of little interest and less value. So-called "through prints" are often due to happenings such as this, and are of as little importance.

Printing stamps in two or more colours, necessitates the use of as many plates or stones as there are colours to be printed, and the sheet of paper has to go through the press once for each colour. Suppose, therefore, that a stamp such as your 1d. Jamaica with its picture of the Arawak woman, is being printed. First of all, a batch of sheets will be printed with the red frame and careful note will be taken of the position in

which the sheets went through the press. The plate and ink will then be changed, and the sheets will be sent through the press once again, to have the orange central picture printed on them. Only by the greatest accuracy can the picture be made to fit the frame exactly, and as you will see, there is little margin for error. If an inaccurate adjustment were made, the orange picture would overlap the red frame. A slight overlap would be of no importance to a collector, but a serious sideways or vertical displacement would be sought for in an issue so carefully printed as this is.

Now, bearing in mind the process, imagine that a sheet already printed with red frames, was accidentally turned round (head to tail) and went through the machine wrong end first, when the pictures were printed. All these will be upside down and we shall have a stamp with "Centre inverted." Actually no such error has occurred in this Jamaican 1d. stamp, but it did in the one shilling stamp of the same series, which was

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printed in two shades of orange, and where mistakes were, therefore, more likely to escape notice. This stamp, with centre inverted, is a real rarity.

If the sheet of paper had gone through the second time, back upwards, the pictures would have been printed on the back of the sheet and we should have had errors describable as "Centre on back." If the second printing had been forgotten altogether, we should have had stamps with "Centre omitted." If it went through the machine twice while either the frame or the picture plate was in use, we should have "Frame double" or "Centre double."

Variations of colour must be considered next. Suppose the printer has on the machine a plate for printing the one cent stamps of the United States, which are to be in green, and forgets this for a moment and thinks that he is to print the two cent, which is in red. He charges his machine with red ink instead of green, and lo! a red one cent stamp,—an "error of colour." (Needless to say, the U.S. printers do not make mistakes like this,

nowadays, though it is not so many years ago that they made up a plate of the 2c. with a five cent design among the two cent ones, so that the 5c. came printed in carmine, and *se tenant* with a 2c. stamp.)

If the ink was of the right colour, but had the wrong proportion of ingredients, we might get, say, a green of a very different shade from the normal, but it would not be called an "error" though the printer would probably be hauled over the coals for his mistake.

"Rare shades" and so-called "errors of colour" should be regarded with suspicion by the novice, for sunshine or a hot damp climate can work strange wonders with the colours of stamps, while the faker, with his shelf of chemicals, can produce freak colours as easily as I can write these lines, changing purple to grey and green to blue with a magic touch little appreciated by those innocents who buy his wares.

Some early stamps printed in certain kinds of ink, may have their colour

changed by what is known as "oxydisation," though this is not the correct term. At any rate, if you find an early English "penny red" turned nearly black, or a 4d. blue Cape triangular affected in the same way, you will know that this is what is troubling them. The trouble can be corrected by the careful use of peroxide of hydrogen, but don't use it on stamps which have their gum, or you will lose the gum.

Another class of error is caused by the use of the wrong kind of paper. This is usually a matter of watermarks, which we will discuss later, but it is possible for a sheet of quite the wrong kind of paper to get mixed in with a batch about to be printed and so we get an error, "Printed on the wrong paper."

Remembering what can happen in connection with the printing of stamps in two colours, it is not difficult to see how errors of watermark occur. Sometimes a sheet with an entirely wrong watermark will be used as when the 6c. and 8c. of the 1895 issue of the United States,

which should have had watermark "U S P S" were printed on some revenue paper watermarked "U S I R," or the Transvaal 1d., King Edward, was printed on Cape of Good Hope paper with the Anchor watermark instead of on paper watermarked "Multiple Crown and C A."

Unless watermarks consist of a symmetrical design, they will have a right way and a wrong way up. In the early days, printers did not worry very much whether the stamp design and the watermark in the paper were the same way up and many of the stamps of New South Wales, for example, are found with the watermark upside down. This, of course, comes about by the sheet of paper being fed into the machine wrong end first. If it had been fed in wrong side up, the watermark would have been reversed, when seen from the front of the stamp. (Most catalogue illustrations show the watermarks positive, i.e. as they would be seen, when correctly printed, if you looked through the *front* of the stamp, but the American Scott

Catalogue rather sensibly shows them reversed, the way most collectors see them, by looking through the stamp from the *back*.) If the sheet of paper had been put through wrong end first and wrong side up, the watermark would be inverted and reversed. None of these minor errors of watermark are very highly regarded by collectors.

One class of watermark variation which often puzzles collectors (and not the young ones alone) is due to the misplacement of a sheet of paper when it is being printed on. Some stamp papers have the central part of the sheet, on which the stamp designs would properly fall, provided with the stamp watermark, but the margins of the sheets, which will either be blank, or at least have no stamp designs, are watermarked differently,—perhaps with the word "POSTAGE." It is quite easy, as you will see, for the sheet of paper to go into the printing machine so far to right or left that one row of stamp designs gets parts of the letters of the word "POSTAGE" as its watermark, instead of the crown, or

star, or whatever the normal stamp watermark is. Therefore, when you find a stamp described in the Catalogue as "Watermark such and such a device" and instead you find a specimen watermarked with letters or lines or something quite different from the catalogue description, do not jump to the conclusion that you have made an epoch-making discovery, as it is a hundred to one that you have got a stamp showing a bit of the marginal watermark of the sheet, about which no one will get the least bit excited.

Errors of perforation come next on the list for consideration. The most important of these are stamps intended to be perforated, but by mistake issued imperf. This mistake has often been made, but many "imperf. errors" in stamp collections are really from proof or trial sheets which were not issued to post offices.

Do not buy stamps alleged to be imperforate, whether errors or not, from any but the most reliable sources, where there is a great difference between the

values of the imperf. and perforated stamps, for it is an easy matter to cut the perfs. off many stamps which were printed with wide margins and thus to fraudulently make quite a respectable imperf. stamp. For this reason, it is an advantage to buy imperf. stamps in pairs wherever possible.

If a single line perforator is being used, it is possible for a row of perforations between two rows of stamps to be omitted. These stamps can then be had in pairs "imperf. between" either horizontally or vertically as the case may be. A similar mistake might give us stamps from the edge of a sheet, with their outer side imperforate. Collectors do not like these so much, and they do not get into the stamp catalogues.

There are of course, deliberate omissions of perforations, as when the United States issue their stamp sheets with no perforations around the outer edges. Stamps from the corners of the sheets thus have top or bottom and one side imperf. while the other outer stamps have either top or bottom or right or

left imperf. Such stamps are called "straight edges" and collectors are prejudiced against them, though they are exactly as issued by the postal authorities and are really scarcer than stamps perforated on all four sides.

Stamps issued in "coils" or "rolls" by countries such as Sweden and the United States, are often only perforated at the two sides, or alternatively at top and bottom. These are not errors, but definitely collectable varieties for the enthusiast who is interested in perforations.

When a comb machine (which perforates three sides of the stamps in a row at once), misses a stroke, we get stamps imperf. on three sides.

Double perforations, both "single-line" and "comb," frequently occur, but no one pays much attention to them. They will, no doubt, have their day eventually.

If the line or lines of perforation are badly misplaced, and cut into the design, you have, not an "error" but a spoiled stamp from the collector's point of view.

Of course, some stamps which are very eccentrically perforated, are worth keeping just as curiosities.

Errors of overprint or surcharge could almost be enumerated by thinking of what sort of errors we get when the stamps themselves are being printed. You can see at once how overprints can be "inverted," "double," or even "double, one (being) inverted," and how they can sometimes be found on the back of a stamp, or in the wrong colour. It may also happen that a particular overprint or surcharge will be printed by mistake on a stamp which it was not intended to adorn.

There is one error resulting from inaccurate overprinting, which sometimes puzzles collectors. Suppose you have an overprint of the words "WAR TAX" which is printed on each stamp in two lines, thus:

WAR
TAX

Just as you can have a misplaced centre in a bicoloured stamp, so, by incorrect

feeding of the sheet of paper into the machine, you can obtain a misplaced overprint. If the misplacement were sideways, you would get the words "WAR TAX" across the vertical perforation between two stamps in a bad case, so that it would be placed something like this, the dotted line representing the perforation:

Suppose, however, that the sheet was misplaced upwards, so that the overprints started lower down than they should. You might get the first row showing the word "WAR" only. The remaining rows would have the overprint like this

TAX
WAR

and the words "TAX" belonging to the last row of stamps would be shifted down and appear on the marginal paper of the sheet. Misplacements like these

are not greatly prized by collectors save in one or two instances where they have crept into the stamp catalogues, but it is possible to have a sideways or vertical shift of the overprint so pronounced that one vertical or horizontal row of stamps escapes the overprint altogether, and then you get "Stamps with and without overprint, *se tenant*."

In overprints or surcharges printed from type, you may find spelling mistakes, letters upside down, figures instead of letters,—in fact any of the mistakes that *can* be made when setting type, or that occur when it works loose during printing.

Owing to the *penchant* of stamp collectors for errors, there is a temptation for dishonest employees of stamp printers to pass out to the public, through interested parties, spoiled or unfinished sheets which should have been destroyed, while some of the less reputable countries deliberately create "errors" in order to sell them to stamp collectors. There is, however, always the chance that any collector may find a specimen of a genuine error that has escaped the checkers and been issued

over the post office counter and this adds to the thrills of collecting. Beware, however, of the growing practice of planting faked errors in lots of cheap rubbish in order to tempt fools to buy them.

CHAPTER X

POSTMARKS AND OBLITERATIONS

To most of us, a postmark is nothing more than the mark which prevents us from using again a stamp that has already franked a letter or parcel, and perhaps we are interested in it as a means of telling where a letter came from and when it was posted. The full meaning of the word "postmark" to a stamp collector is wider than that, for by him it may be applied to any mark struck on letters, etc., passing through the post, and what we call a postmark, i.e. the part that defaces the stamps, should properly be called an obliterating mark, which collectors sometimes call an obliteration.

However, most collectors agree with the business man in calling an obliteration a postmark, and if there are other matters which may be included

under the name, we can look at them when we examine the envelopes which are among the loose stamps in your heap.

There were postmarks before there were postage stamps, for letters were carried hundreds of years before the first postage stamp made its appearance in 1840. There were dated postmarks in England as far back as the middle years of the seventeenth century, consisting of a circle with a line across it, above which was the numeral representing the day of the month, with the month itself, abbreviated, below. William Dockwra, who organised a good penny post in London, later in the same century, had triangular postmarks with the words "PENNY POST PAID" along the sides and a letter in the centre indicating the office where the letter was handed in.

The earliest postmarks associated with the first British stamps consisted of a Maltese Cross device, which was succeeded, at first by numbers in patterns of bars, and later by these with a date

mark, or date and place mark in addition. Each office, of course, had its own number, when numeral postmarks were in use, but for the most part we now have a postmark which gives us clearly the place, time and date of posting.

Of marks, or inscriptions stamped on correspondence, which come within the meaning of the term postmark although they are placed nowhere near the stamp, we might have words indicating the route by which the letter was to be carried, the weight of it, or the sum paid, or payable, for carrying it, or an indication that a fine was due on delivery. Postmarks must, however, have some official character. As the official definition says, "they must be marks struck upon letters passing through the post," and anything written on a letter by the sender would therefore not be a postmark.

Some countries, in an effort to make the "place and date" part of their postmarks as legible as possible, try to arrange that this portion shall fall on

the envelope, the stamp or stamps being obliterated by an arrangement of bars or dots or circles. During the period covered by the story of the postage stamp there has been an infinite variety of postmark devices, and a very interesting collection of world postmarks could be got together at no great expense, to show this.

Nowadays, when everything has to lend itself to publicity, advertisements are often incorporated in postmarks. On various occasions, commercial advertisements have been applied in this way, but rival firms objected, and now the advertising postmark usually consists of national, local, or postal propaganda, or advertisement of the tourist possibilities of a country or neighbourhood.

Here are a few typical ones:

"Come to Nassau, Bahamas. Ideal Tourist Resort."

"Insure Your Parcels at the Post Office."

"Air Mail Saves Time."

"A Telephone Protects the Home."

"Support Indian Industries."
"Observe Sunday."
"Buy War Bonds."
"British Goods are Best."
"East Africa Exports Cotton, Maize, Coffee, Sisal, Flax, Wool."
"See New Zealand First. The Land of Many Wonders."
"Post Xmas Mail Early."

While most stamp collectors usually regard a stamp that is cancelled with pen and ink as having been "fiscally" used, and therefore of little value, this is not true of all penmarked stamps, for in some countries stamps were cancelled in this way before the introduction of proper handstamped postmarks. The early issues of Venezuela provide an example of this.

Afghanistan, in its early stamp-issuing days, adopted the most original form of postmark, though actually it was a means of doing without a postmark. When the stamp was sold, the official calmly snipped a chunk out of it with a pair of scissors, thus ensuring that it should not be used again. Do not, therefore, spurn

early Afghan stamps which have a segment missing. They are not damaged but merely "used."

Persia was nearly as original when Shah Ahmed was deposed, for the postal clerks were given orders to deface his portrait on the stamps, not with the ordinary postmarks, but with a liberal dose of burnt cork, and woe betide the unfortunate who let the ex-royal features get by him unbesmeared. I have seen stamps on which, burnt cork having run out of stock, brown paper had been pasted over Ahmed's likeness!

There are some obliterations which look like postmarks and really are not. When stocks of the later issues of North Borneo and Labuan were sold to a stamp dealer, they were all cancelled with a mark in the form of bars, in order to prevent them being used again. These stamps are described as "cancelled to order" and are considerably less valuable than stamps of the same issues which have passed through the post. Some stamps of the early issues of St. Helena

also have a special postmark (so-called) applied to surplus stocks that were disposed of for the benefit of collectors, and Bulgaria also applied a special cancellation to some of her remainders.

When large batches of letters or circulars are posted at one time, by big firms, some countries adopt a system which saves their postal clerks the trouble of postmarking each missive individually. Stamps are sold already postmarked, sometimes with the name of the town, sometimes with the year-date in addition, and these are affixed to the correspondence by the sender. With due precautions to avoid fraud, the system works very well and is extensively used in the United States in particular, where "precancels" as they are called, form the subject of specialised study, and some collectors take nothing else. Belgium, Luxemburg and other countries also use the pre-cancellation system in various ways.

Sometimes you will hear collectors talking of "British stamps used abroad."

These are ordinary English postage stamps which, by their postmarks, can be proved to have been used at some place outside the British Isles. I do not mean such items as a British 1½d. stamp affixed to a letter sent home by a holiday maker in France, which, by oversight, passes the French postal clerks and receives a French postmark. This kind of thing is only a freak and of no special value. In the early days, before the various countries had efficient postal services, British post offices might be found in many important towns, especially ports, in all parts of the world, and at these offices, British stamps were on sale, and special postmarks were applied to them which can be identified as having belonged to those offices. There are also British stamps used in colonies like Jamaica before they had their own special stamps and these are also identifiable by their postmarks. Another group consists of British stamps used in other countries by British forces in time of war, such as the Crimean, Boer and Great Wars. All these "used abroad" stamps

will be found listed under their respective postmarks in the larger stamp catalogue published by Stanley Gibbons Ltd.

There are other "used abroad" groups,—French stamps used in the French Colonies before they had their own stamps, Indian stamps used at Zanzibar or in the Straits Settlements, and a number of others.

Of recent years a new type of franking has come into existence in which the postmark and the "stamp" are printed on the envelope at one operation, by a special machine. Such machines are used by the post office, or they may be hired by business firms. They obviate the labour of sticking stamps on the envelopes, but it will be many years before they finally oust the postage stamp.

The great interest of the postmark lies in the information it gives. Many letters have departure and arrival postmarks so that we can tell how long they have been on the road, a matter of considerable interest when we are dealing with letters

carried by the old-time sailing ships. Others enable us to trace the route by which the letter travelled and the various points of transhipment, and there are many special ones nowadays which indicate that letters have been carried by air. (By the way, handstamped pictorial marks, or inscriptions, indicating "first flights," etc., in connection with air mails, though they are postmarks within the meaning of the official definition, are usually called "cachets" by air mail collectors.)

Postmarks are of great assistance in defeating the forger and faker, for, though some of these gentry can imitate stamps pretty effectively, and even surcharges and overprints, they often put the wrong sort of postmark on their productions,—one that had not come into use, or had already gone out of use, at the period to which the forgery purports to belong.

The fascination of the postmark is, indeed, so great, that many collectors now pay more attention to postmarks than they do to the stamps themselves,

and special magazines are devoted to this branch of collecting in the United States. Therefore do not despise the postmarks on your stamps, for they may have stories to tell.

CHAPTER XI

WHERE DID THAT STAMP COME FROM?

Now, I think, we can begin to sort our stamp heap into smaller heaps, representing countries, ready for transfer to the stamp album, and for this we must have a system or we shall soon get into a hopeless muddle. If you have a number of small box-lids or trays, one of these can be allotted to each big country or group, or larger lids can be divided into small sections with the help of strips of card and drawing pins. Some stationery firms sell card or *papier mâché* trays which fit into one another and these are very useful if, when you are working at your stamps, you are using a table from which you may be driven when meal-times come, as they can be packed on top of one another and take up very little space.

As there are several hundred countries that issue or have issued stamps, you cannot allot a tray for each one, so that, for the first "rough sort" it will be advisable to have a tray for each country of which you are likely to find a lot of stamps, a tray for each of the foreign colonial groups,—French, Dutch, Italian, German, Portuguese and Spanish,—perhaps a tray for the British possessions in each continent (apart from the big countries which will have their own trays), and for the rest, an "oddments" tray for each letter of the alphabet, into which you will place the stamps of all countries for which no individual or group trays are provided. The group and oddments trays will be sorted into countries when you have cleared up the bigger groups.

Always arrange your sorting trays on some definite system, so that, after a little practice, you may know exactly where to look for each tray when you find a stamp that is to go in it. This will save a great deal of time and the action of putting the stamps, when

identified, into their proper trays will become almost mechanical.

With your trays or box-lids allotted and laid out in the order decided upon, you can now start picking out stamps whose countries you can immediately recognise. The easiest will, of course, be those whose names are the same, or very nearly the same, on the stamps as those we use in English speaking and writing, but the name of the country does not always stand alone on the stamp. Argentina, for example, calls itself "REPUBLICA ARGENTINA," and on many stamps of Honduras we see "REPUBLICA DE HONDURAS." Sometimes a foreign word for "posts" or "postage" stands next to the name of the country and may confuse you, so be careful to look at *all* the words in the stamp inscription before deciding that the name of the country is not there in nearly, if not quite, the English form.

You will find no difficulty with names like "Brasil," nor with such French Colonial names as "Mauritanie" and others, where the French put an "e"

at the end of the name and we substitute an "a."

Harder to identify are the stamps which bear the name of their country, but in a different form from that which we use in English. Here you will find that the table given on pages 126 and 127 will prove helpful, as it includes a number of the awkward names that you are likely to meet with.

The group which you will find hardest to identify in the early stages, consists of stamps with inscriptions in unfamiliar alphabets. If you are keen enough to learn such alphabets as the Greek and Russian, this will help, but for most collectors the best plan will be to become familiar with the general appearance of each alphabet, and to look through your catalogue at the countries which use that alphabet until you find the particular stamp that is puzzling you. It will not be long before you can tell the country a stamp belongs to, almost at sight, and the list of countries using out-of-the-way alphabets, which is given below, will be useful.

Where a stamp does not bear the name of its country at all,—and there are a few of these—you will have to search the catalogue unless the design provides a clue.

Beware of traps, such as the country which gives its own name on a stamp in addition to the name of one of its sub-divisions, when the stamp was really issued by the latter. You will find some examples in the stamps of Antioquia, a department of the republic of Colombia, many of which bear the name of the republic in addition to that of the department. The stamps, of course go on the Antioquia page of your album.

Then there are the stamps which you identify very satisfactorily by their designs or inscriptions, quite forgetting to pay any attention to the overprint, which has converted them for use in quite another country. Remember, the overprint, or surcharge, was printed after the stamp, and therefore usually gives you the latest information about it.

You will find that the "key types" used by the various countries which have a number of colonies will be a great help when you are sorting stamps. Directly you see a stamp in the familiar "Ceres" type, you will know that it belongs to the Portuguese group, just as you know that the allegory of "Commerce and Navigation" is a French Colonial design and that stamps with the portraits of British monarchs must hail from some part of the British Empire. When you have identified the group, by means of the key-type design, you will only have to look for the name of the particular colony and the placing of the stamp is certain.

In the list given below you will find many of the foreign names or inscriptions that will cause you difficulty. Where parts of the inscriptions are given in brackets you will sometimes find these parts on stamps, while in other cases they will be omitted and only the unbracketed portions will appear.

SOME STAMP INSCRIPTIONS WHICH DO NOT CLEARLY INDICATE THE NAME OF THE COUNTRY*

(Br.=British. Fr.=French. Ger.=German. Port.=Portuguese. Span.=Spanish.)

Açores.—Azores.
Bayern.—Bavaria.
Belgie (or **Belgique**).—Belgium.
Belgisch-Congo.—Belgian Congo.
Braunschweig.—Brunswick.
Cabo Juby.—Cape Juby.
Cabo Verde.—Cape Verde Is.
Ceskoslovenska Posta. — Czecho-Slovakia.
Communicaciones.—Spain.
Congo Belge.—Belgian Congo.
Côte d'Ivoire.—Ivory Coast.
Côte Française des Somalis. —French Somali Coast.
C. X. C.—Jugo-Slavia.
Danmark.—Denmark.
Dansk Vestindien. — Danish West Indies.
Deutsche-Reichspost. — Germany.
Deutsches Reich.—Germany.
Deutsch Neu Guinea.—Ger. New Guinea.
Deutsch-Ostafrika. — Ger. East Africa.
Deutschosterreich. — Ger. Austria (Republic).
Deutsch Sudwestafrika.— Ger. South-West Africa.
Drzava S.H.S.—Jugo-Slavia.
Eesti Post.—Estonia.
Eire.—Irish Free State.
Empire Franç(ais).—France.
Emp. Ottomane.—Turkey.
Equateur.—Ecuador.
Escuelas.—Venezuela.
Espana.—Spain.
Etablissements de l'Inde. —Indian Settlements (Fr.).
Etablissements de l'Oceanie. —Oceanic Settlements (Fr.).
Etat Ind(ependant) (du) Congo.—Belgian Congo.
Ethiopie.—Abyssinia.
Filip(i)nas.—Philippine Islands (Span.).
Guinea Espanola. — Guinea (Span.).
Guiné.—Guinea (Port.).
Guinée.—Guinea (Fr.).
Guyane Française.—Guiana. (Fr.).
Haute Silesie.—Upper Silesia.
Haute-Volta.—Upper Volta.
H(au)t - Senegal - Niger. — Upper Senegal and Niger.
Helvetia.—Switzerland.
Instruccion.—Venezuela.
Island.—Iceland.
Italia.—Italy.
Kais(erliche) Konig(liche) Oesterr(eichische) Post.— Austria, Aust. Levant, Aust. Crete.
Kamerun.—Cameroons (Ger.).
Karolinen.—Caroline Is. (Ger.).
KPHTH.—Crete.
K. Wurtt. Post.—Wurtemburg.
La Canea.—Crete (Italian).
La Georgie.—Georgia.

* A much fuller list will be found in *Stamp Collecting* by the same author.

Lattaquie.—Latakia.
Latwija (or **Latvija**).—Latvia.
Lietuva (or **Lietuvos**).—Lithuania.
Losen.—Sweden.
Magyar (**Kir.**) **Posta.**—Hungary.
Marianen.—Marianne Is. (Ger.).
Maroc.—Morocco (Fr.).
Mejico.—Mexico.
Moyen Congo.—Middle Congo (Fr.).
Nederland.—Holland.
Ned(erl)(andsch) - Indie. — Dutch Indies.
Norddeutscher Postbezirk. —North German Confederation.
Norge.—Norway.
N(ouve)lle Caledonie.—New Caledonia (Fr.).
Nouvelles Hebrides. — New Hebrides (Fr.).
Oesterreich. — Ger. Austria (Republic).
Oltre Giuba.—Jubaland.
P.C.C.P.—Russia (Soviet).
Poczta Polska.—Poland.
Posta Romana.—Roumania.
Poste Italiane.—Italy.
Postes de Coree.—Corea.
Postes Egizianes.—Egypt.
Postes Ethiopiennes.—Abyssinia.
Postes Ottomanes.—Turkey.
Poste(s) Persane(s).—Persia.
Preussen.—Prussia.
P(uer)to Rico. — Porto Rico (Span.).
Regno d'Italia Trentino (or **Venezia Giulia**). — (Trieste and Trentino.).
Republica Dominicana. — Dominican Republic (not the same as Dominica (Br.)).
Republica Portugueza. — Portugal.
Repub(lique) Franç(aise).— France.
Roman(i)a.—Roumania.
Romagne.—Romagna.
Saargebiet.—Saar Territory.
Sachsen.—Saxony.
Shqipenie, Shqipere, Shqipnis, or **Shqiptare.**—Albania.
S.H.S. Hrvatska. — Jugo-Slavia.
Slesvig. — Schleswig (Plebiscite).
S. Thome e Principe.—St. Thomas and Prince.
S. U'jong.—Sungei Ujong.
Sverige.—Sweden.
Territoire du Niger.—Niger Territory (Fr.).
Toga.—Tonga (not the same as *Togo*).
Tunisie.—Tunis.
Venezia Tridentina.—Italian Austria (Trentino).
Z(uid) Afr(ikanisch) Republiek.—South African Republic (Transvaal).

When you have learned to identify the various alphabets used on stamps, you will find the following table very useful, as, if your identification is correct, you will only have to look at the countries

named below, in order to find which of them your stamp belongs to.

Arabic. Egypt, Hejaz-Nejd, Syria (Arab rule), Turkey, Yemen. Arabic overprints on stamps of Hejaz or Palestine may sometimes be found to be from Trans-Jordan.

Greek. Crete, Ionian Islands, Greece.

Chinese and Japanese. China, Corea, Japan, Manchukuo. Overprints on Japanese and Chinese stamps often distinguish them for service in special post offices or districts of those countries.

Russian. Azerbaijan, Batoum, Bulgaria, Far East Republic, Finland, Montenegro, Poland (first issue only), Russia, Russian Levant, Serbia, Trans-Caucasia, Ukraine.

Other strange alphabets will be found on stamps of Abyssinia, Afghanistan (some of whose circular stamps might be allotted to Jammu and Kashmir by mistake), Armenia, Georgia, Mongolia, N. Mongolia (Tannou Touva), Persia, Siam, Tibet, Indian Native States (the latter having several different alphabets).

STAMPS FROM MANY LANDS

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STAMP ALPHABETS

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CHAPTER XII

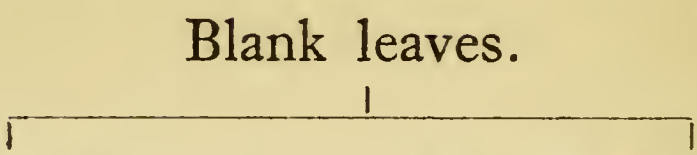
THE COLLECTOR'S OUTFIT

THE outfit needed by the stamp collector depends, of course, first of all on how much he can afford to spend, and secondly on how far he intends to go in studying his stamps. It is obviously foolish for a beginner to arm himself with watermark detectors, perforation gauges, or surcharge measurers, if he has no intention of looking at watermarks or perforations, or of measuring surcharges.

The one thing that everyone must have is an album, unless, like some people I have known, you propose to keep your treasures in old envelopes at the bottom of a trunk! There are two main classes of albums, each divided into two groups, thus:

Printed leaves,

Fixed binding. Loose-leaf binding.



The elementary "beginner's" album is usually of the fixed-leaf type, i.e. the leaves are firmly stitched into the cover in the same way as an ordinary book. The pages are headed with the names of the countries whose stamps are to be placed on them, supplemented probably by brief details about them and an illustration or two, and below the heading there are squares for the stamps, but there is no specific square for a particular stamp.

In albums of the next grade, there is a definite square allotted to each stamp, the stamp to be placed there being indicated either by a picture of it, or by a printed description.

A further stage brings us to the albums which have a numbered and illustrated catalogue of stamps on the left-hand pages of the album and on the right hand pages, squares for the stamps, numbered to correspond with the catalogue. Albums of the two classes last

mentioned, have sometimes been placed on the market in "loose-leaf" bindings, but owing to the fact that a loose-leaf album requires many more volumes (and therefore many more binding covers) than a fixed-leaf album of the same extent, the cost is very much greater.

Nowadays, when a few pence will buy a loose-leaf note-book, there is no need to explain what is meant by this term. An album whose leaves can be easily taken out and re-arranged in any order is obviously very useful to a collector with a rapidly growing collection, for the album can grow as the collection increases. There are many types of loose-leaf albums with "blank" pages (blank is hardly the correct term as most albums of this type are provided with a faint ruling of squares which makes it easier to place the stamps level on the page) and prices run from two or three shillings for the small ones to several guineas for the luxury productions. The methods of holding the leaves in place vary widely. The "spring-back" is the cheapest, but some sort of peg fitting is

to be preferred if the collector can afford it.

In choosing stamp albums of any kind, do not pay too much attention to externals. A pretty picture on the cover of an album is all very well, but it is much more important that the binding should be strong, the paper of decent quality and the printing clear, and as all these qualities can be obtained in conjunction with an attractive binding, there is no need to overlook them.

Spring-back albums are a bad field in which to exercise the kind of economy which insists that the lowest priced album must be the cheapest, for cheapness in such albums usually means weak springs, or not enough springs to hold the weight of the leaves, and when you have had the springs of one or two of your albums burst through the binding, or have dropped the leaves out of your album and damaged a number of stamps through the springs not holding, you will begin to wish that you had not "saved" that shilling or so, and will start looking for something better.

A "luxury" that is now almost a necessity is an album which has some form of interleaving to protect the stamps from damage or rubbing. This is especially necessary in albums in which the stamps have to be placed on opposing pages and even though interleaved albums cost more, they will save the extra cost in the long run. In loose-leaf albums, you can buy transparent interleaving paper and put it in yourself, if you like, at no great cost, but a neater method is to buy an album with protective paper either on the back of the leaves or attached to the front of them.

In buying a loose-leaf blank album, there is no reason to trouble too much about size, as, even if you get a large one—larger than you require for the present size of your collection—you can always so arrange your stamps that the filled pages are together; but in the case of an album with printed leaves, it is better to buy a small one first, if you have only a small number of stamps, transferring them to a larger book as the collection grows. You will make

mistakes in the early stages which may tend to damage the album, so that it is better to regard your first one as experimental, and to buy a big one when you have gained the necessary experience to enable you to make the best use of it.

Next in importance to the album, and a companion to it, is the stamp catalogue. Even if your album contains a " catalogue " it will not give you half the information a separate book will contain and without information your hobby will soon become a dead thing. Catalogues are so important that they shall have a page to themselves later, but meanwhile write " CATALOGUE" in big letters on your outfit list.

Supplementary to the Catalogue is a stamp magazine. Before choosing one to subscribe to, look at specimen numbers of all you can obtain. Many have comparatively little reading matter and that of very small interest or helpfulness, their main object being to circulate the advertisements with which they are far more liberally supplied. A good stamp magazine will include full lists of the latest stamps

issued, which is what most collectors want; notes about forthcoming issues and recent discoveries in the older issues, and some interesting articles either about stamps themselves, or on the best ways of getting enjoyment from the hobby. A magazine such as this, coming every month or so, will act as a tonic and prevent you from getting philatelically "stale."

When people first collected stamps, they affixed them in their albums, or in the old exercise books which were often the substitute for albums in those days, either with gum or glue. In consequence, when those early collections come to be sold nowadays, many of the stamps are ruined by being stuck down in this crude way and have lost all their value.

Now the stamps you are collecting to-day may be valuable some day, even if that day is fifty or one hundred years hence, but they will *not* increase in value if you do not take care of them and hinge them properly to the pages of your album. For this purpose you

need hinges that will "peel" from stamp back or album page without damaging either. Gummed paper used for other purposes, such as repairing music, or the gummed stamp edging from sheets of postage stamps, is useless for the purpose, as the gum on such papers is meant to stick permanently and cannot be removed from your stamp or your album without damaging them. Therefore you must have proper stamp hinges and *good ones*, if you are to treat your stamps properly. Avoid "gift" hinges and cheap hinges. The difference between the best and the cheapest is only twopence or threepence per thousand, but the poor hinges will do damage to the tune of pounds per thousand, if we reckon the possible future value of the stamps.

When you remember how small are the details of the designs and inscriptions of many stamps, you will have no difficulty in guessing what the next item of your outfit should be,—a good magnifying glass. You can get these glasses at all prices from a shilling to

over a pound and in many different types. The most useful for all purposes is one of the pocket type, in which the glass folds into a case which fully protects the glass from scratching. The difference between the cheap and the better glasses is in power of magnification and also in respect of distortion. Cheap glasses tend to bend and distort the object you are looking at, so that, if you want to study stamps closely, a glass of at least medium price is advisable.

The keen stamp collector is always on the look out for stamps, wherever he may be, and yet many enthusiasts, when they do find a stamp, put it casually into their pocket-book among all sorts of loose papers, making no attempt to protect it against damage. As you can buy a small "duplicate" or "collecting" book, which will fit into your waistcoat or breast pocket, for a shilling or two, there is no reason why your casual finds should be maltreated. These collecting books have card leaves across which run strips of card or transparent

material, under which the stamps are slipped. Some of the larger patterns of these are made on the loose-leaf system. If funds will run to it, a large collecting book might be added to your home outfit, for into it you can sort all the stamps you obtain, ready for mounting in your album. Better still, keep two books, one for stamps you want to mount and the other for duplicates and "swaps."

Another method of keeping stamps which are awaiting mounting or swapping is to use transparent envelopes,—transparent because it saves a great deal of time if you can see at a glance what stamps are in a particular envelope. These are made in a number of sizes, but for general use, it is best to stick to one size, as all the envelopes can then be arranged in a cardboard box, with index cards, to show the position of each country, between the groups.

Now we come to the rather more technical accessories which you can buy or not, according to whether you think you are going to use them. First there

is a watermark detector, usually a recessed tile, or tray, or tin, which must be black in colour. Many watermarks will show up when the stamp to be examined is placed face downwards on the detector, but "hard cases" can be dealt with by pouring a very small quantity of benzine over the back of the stamp. This at once brings up the watermark. Benzine is highly inflammable, so keep it away from cigarette, or other light, when in use and away from heat when stored. It is best kept in a bottle of the "dropper-stopper" type, as with such a bottle you can regulate the flow and avoid wastage, while the close-fitting stopper prevents evaporation. You will notice that, when not too much benzine has been used, the stamp soon "dries" again, but the process can be expedited by holding the stamp in your fingers and breathing on it.

Next comes the perforation gauge. The best gauge in the world costs sixpence, so do not be content with one of the gauges which are given away free or printed on the back of dealer's stamp

cases, etc., most of which are hopelessly inaccurate. Keep your gauge carefully, as if it gets bent or soiled it will not be nearly so easy to use.

For rather more advanced collectors, some form of instrument for measuring may be necessary. You may find, in your catalogue, that an overprint comes in two lengths, say 14 millimetres and 16 millimetres. To see which group your specimen belongs to you will need a millimetre scale, which may be printed on glass, or ivory or celluloid. For the careful measurement sometimes necessary in detecting forgeries, a pair of dividers, with fine points and screw adjustment, is useful.

If you are a collector of British Colonial stamps, you will see here and there in your catalogue an indication that certain stamps exist on both "ordinary" and on "chalk-surfaced" paper. To distinguish between these is not easy, unless a chalk-paper detector is used. This is a little pencil of silver which, if touched very lightly to the unprinted surface of the stamp will show a mark like a pencil mark if the stamp is "on chalky." This

will not always apply to used stamps, however, as soaking them off paper often also soaks the chalky surface off the paper, which will not then re-act to the silver test. In the days before the Great War, the edge of a silver coin could be used for testing purposes, but to-day there is not enough silver, in British coins at any rate, so if no old coin is available, the detector is necessary.

Some collectors have a prejudice against licking stamp hinges, though the gum of the good ones is quite pure and practically tasteless. Also, even the enthusiast may find his throat getting a little dry after an evening spent in licking gummed hinges. In such circumstances, a little gadget called a "mount (or hinge) damper" comes in useful. It is a miniature version of the instruments used in business houses for damping the flaps of envelopes and works quite simply.

Many experienced collectors will tell me that I ought to have mentioned stamp tweezers among the essentials of an outfit, and perhaps I ought. Fingers are

clumsy things for handling anything so delicate as a stamp and it must also be remembered that, however "clean" they are from the ordinary point of view, they are *always* dirty and greasy if absolute cleanliness is the standard, as it should be if you want to keep your stamps as perfect as possible. There is nothing you can do with your fingers in connection with stamps, which cannot be done as well or better with tweezers, if you will have the patience to train yourself to use them, and apart from the fact that the use of tweezers gives you a professional air and makes people think you know what you are doing, it will have an immense effect in avoiding stamp deterioration.

Tweezers are also handy when soaking stamps and getting them off paper. They should therefore be non-rusting. It is advisable to get a pair whose "springiness" suits the strength of your fingers, as some collectors prefer tweezers that offer little resistance to finger pressure, while others like a strong pair. Avoid tweezers with very sharp edges to the

points, which will damage your stamps, but apart from the qualities mentioned you can select what you please from the wide range of sizes and shapes that will be offered you.

You can exercise your own ingenuity in inventing gadgets for the storage of your duplicates and for indexing and cataloguing your collection, but for practically all your needs the dealer has something to offer you, and in most cases at a very reasonable cost, so that the acquisition of a complete stamp outfit need not be a very costly affair.

CHAPTER XIII

STAMPS FIT FOR THE ALBUM

WITH our outfit ready to hand, we can now go back to our heap of stamps, ready to begin to prepare them for their places in the album. If the sorting of them into countries is not completed, it will be as well to finish this and then we can tackle one country at a time.

The first decision to make is whether you want your collection to be a real stamp collection or just a show of junk. If the latter, go right ahead and do what so many beginners do; make your rough sort into countries and then put *everything* into the album,—postage stamps, fiscals, beer labels, stickers, good stamps and bad stamps, half stamps and stamps that show nothing but a daub of post-mark. When you have filled one or two pages like this, stand back and look at them and ask yourself whether half as

"KEY-TYPES" USED IN MANY COUNTRIES

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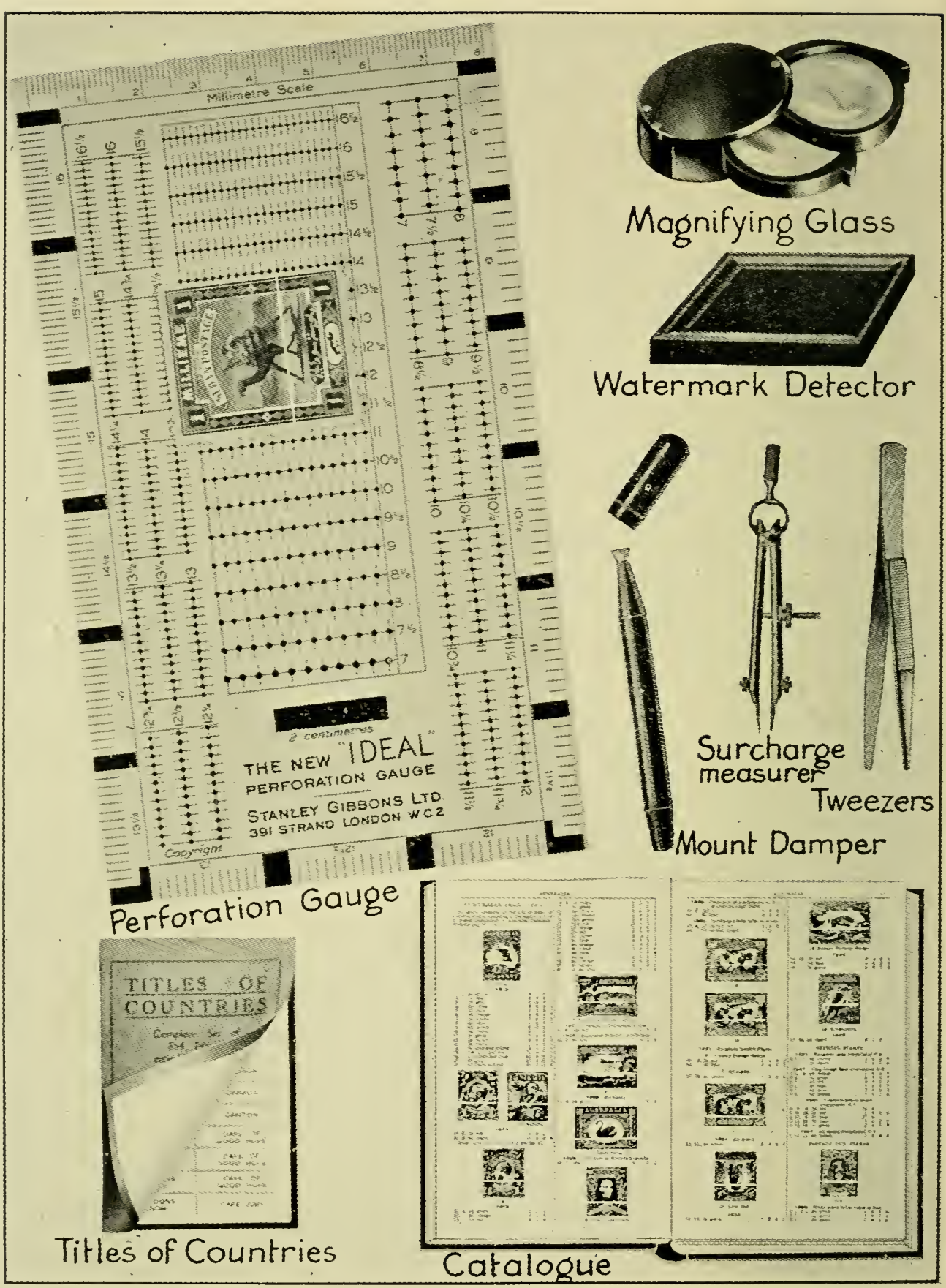

STAMP COLLECTORS' GADGETS

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many stamps, picked for their cleanness and looks and neatly arranged, would not make a rather better show. If so, wait for the hinges to dry (for any attempt to remove a damp hinge leaves a mark on the album page, even if it does not strip the surface of the paper) and then take everything out and start over again.

Starting the *right* way, you will first sort out all stamps that are badly damaged, design cut into, corners off, perfs. trimmed. These go into the "waste" heap at once, or, if you do not feel inclined to part with them until you have looked in your catalogue to see if they might be valuable, then put them into a transparent envelope, or duplicate book, and turn back to the heap. Next throw out every stamp that has a postmark so heavy as to be really unsightly. This ruling will cause you to discard so many stamps that it will certainly give you a pain, but be bold, knowing that if you once set out on the right lines you and others are always going to have pleasure in looking at your collection, while if you admit all these cripples and blacked out stamps, no

matter how glibly you boast about the number you possess, you will never be able to feel any *real* pride in them.

Please note that I do not advocate that you should become a "condition fiend," either in your early days as a collector, or in later life, unless you are a millionaire and care to pay for having only the finest specimens in your albums. To reject a stamp from an ordinary collection because it is slightly off centre, or has lost a tiny spot of its gum, or has anything heavier than the lightest possible postmark is carrying fussiness too far, if collecting is to be your hobby. Of course, if you are going to make a business of it, set your standard as high as you like and pay accordingly. My own standard would be to reject the really damaged stamps, the very heavily postmarked specimens, and also stamps that are so badly "off-centre" that they look unsightly.

Follow this up by going through all the stamps of each country, carefully, with your stamp catalogue, and if there are any you cannot identify, put them

on one side. If you are sure they are stamps of the country you are considering and equally sure that they are not in the catalogue, you can quite safely put them down as either revenue stamps ("fiscals"), telegraph stamps, or simply "stickers" of some kind or another. If there are stamps you cannot find, don't write to the Editor of your pet catalogue asking him why they are not listed. The catalogues do not accidentally miss stamps from their lists. Simply make up your mind that they are "outsiders" of one kind or another and either discard them, or place them in a separate album or duplicate book until you know more about them. Stamps *printed on* envelopes, cards, or wrappers should not be included in the main collection but may well be kept in a small extra album.

Among your stamps you have already noticed that some are stuck on envelopes and others on pieces of paper, just as they went through the post, and the question arises, "Am I to take them off the paper, or is there any reason why I should leave them on it?"

In deciding this problem, the test is: "Is there anything on the envelope or paper which gives me any information of interest to me as a collector?"

As we have seen, when talking about postmarks, there are, on many items of correspondence that have passed through the post, marks which tell us a good deal about what has happened to them, quite apart from the postmark or cancellation which has been applied to the stamp itself. If your envelopes are old ones and appear to have interesting marks or indications of this kind, I would certainly keep them and place them in a loose-leaf blank album. They may not have any great monetary value at present, but there is a growing interest in "covers" (i.e. envelopes) and they may be worth keeping for the future. In any case, many of these old envelopes look fascinating and if they give you any pleasure by their appearance, I would certainly keep them.

Of modern envelopes, there is not much reason for keeping common stamps on the complete envelope, unless it was

posted on the first day on which the particular stamp was used, or shows a special air "cachet" or other peculiarity. Put these aside for "floating" and put anything that is interesting into the loose-leaf album. If there is an interesting postmark, such as an advertising ("slogan") postmark, on or quite near the stamp, and the rest of the envelope has no special interest, cut out the portion of the envelope showing stamp and postmark in a neat rectangle and put that in your loose-leaf book, keeping your general album for stamps only, or you will soon overcrowd it.

Even modern stamps, from countries which do not have a large correspondence, might well be kept on the complete letter. If you had letters from small British Colonies such as Seychelles, or Ascension, I would advise keeping the envelopes complete, as they are not easy to obtain.

Stamps on pieces of envelope are likely to show little besides an interesting postmark, and can be either "floated" or cut round in the same way.

Now as to "floating,"—the removal of stamps from paper or paper from stamps. The danger here is that what is good and safe for one stamp is highly dangerous to another. Some stamps are printed in "fast" colours and you can boil them without harming them, while others, printed in "fugitive" colours, will be wrecked by even the mildest application of cold water to their surfaces. Only by experience, or the help of older hands at the game, can you learn to know which stamps can be given a bath and which must not, but you may be sure that no stamp printed on chalk-surfaced paper will stand water, and the same applies to many modern stamps printed in inks which are intended to "run" in water, so that they cannot be cleaned and used again. Very brightly coloured modern stamps in purples and mauves call for great caution.

In "floating" stamps that you know to be safe, they can be placed in warm water and left until they begin to leave their paper. Get all the gum soaked thoroughly off them before you take them

out of their bath as otherwise they will curl terribly during the drying process, which is carried out by laying them face downwards on blotting paper in a warm atmosphere.

With stamps you are doubtful about, or whose colours you know to be fugitive, the best method (unless your motto is "safety first" and you simply cut the paper neatly as close to the edge of the stamp perforations as possible) is to make a pad of blotting paper several sheets thick and place it in the bottom of a shallow tin. Thoroughly moisten the pad with water, but not so much as to leave standing pools, and then lay your stamps back downwards on the pad. Examine them at intervals and remove the paper from them as soon as it shows any willingness to come off. The thing to avoid is allowing the moisture to get through the adherent paper and the back of the stamp to the colour at the front, as then the stamp will be ruined just as surely as if dipped into water. A quicker method but one subject to greater risks, is to literally "float" the stamps

back downward on the surface of a dish of water (photographic developing dishes are ideal for the purpose), removing each stamp as soon as the water loosens the paper.

We have already seen that it is permissible to restore the colour of stamps which have become "oxydised" by the use of peroxide of hydrogen. While the collector must avoid doing anything in the way of "faking" his stamps, there is no reason why a dirty stamp, printed in fast colours, should not be given a hot bath, while grease-spots may be removed by the use of a hot iron and blotting paper, and creases which have not broken the texture of the paper may legitimately be ironed out. Some dealers and collectors have methods of "freshening up" stamps which involve the use of chemicals which remove most of the size from the paper. This may give an appearance of freshness for a time, but there is an unnatural air about such stamps which at once suggests to the expert that they have been tampered with, and it would not be surprising if,

in course of time, the removal of the size does not cause the paper itself to perish, in which case temporary beauty will have been gained at a very high cost, for the stamps will simply fall to pieces.

CHAPTER XIV

ARRANGING THE STAMPS

You have now got your stamps sorted in to countries and have weeded out the damaged and poor specimens and also the fiscals and other outsiders, and have done everything possible in the way of preparing the stamps which have passed your tests for their places in the album. Before going any further, we had better say a few words about catalogues, as you will have to use one or other of them if your stamps are to be arranged in any satisfactory way, or if you are to obtain information as to their value.

There are four general stamp catalogues in the English language, in England the Whitfield King Standard Catalogue, the Stanley Gibbons Simplified Catalogue, and the Stanley Gibbons "big" catalogue; in the United States, the Scott Catalogue.

The Stanley Gibbons Simplified Stamp Catalogue is the most elementary of these. It pays no attention to watermarks, perforations, shades of colour, or errors or varieties of any kind, so that it is a very simple catalogue to use. Its illustrations are full-size and the subjects of the designs are indicated,—an important matter if you are going to collect stamps in some of the ways that will be described in a later chapter.

The Whitfield King Standard Catalogue is a compact volume, with small size illustrations, but listing ten thousand or so more stamps than the Stanley Gibbons "Simplified," as it treats watermarks as separate varieties, though it does not list perforation or shade variations.

The big Stanley Gibbons Catalogue is admittedly the best in the world for the stamp collector who wants reliable information and a full listing of errors, varieties, etc., of every kind. It lists at least twice as many items as either of the simpler catalogues, but the collector who really "wants to know" and who does not mind tackling a book that

looks a little complicated at first, will find it a work which he will never exhaust, but from which he will always be learning something fresh about his stamps and not only his, but all the others which he has not got and many of which he can never hope to get.

The Scott Catalogue has illustrations of reduced size, but rather larger than those of the Whitfield King Catalogue. It lists errors and varieties, but does not go elaborately into questions of shade and perforation, in fact its basis makes it a very sound guide for the majority of collectors in the U.S.A., those who want more than it gives, being the advanced collectors, who, after all, hardly need a catalogue to guide them.

In France and Germany there are other general stamp catalogues, the "Catalogue Yvert et Tellier—Champion," in the former country, and two, the Michel and the Senf in the latter. Each of these has its good points and its distinctive features, but owing to the question of language, they are not generally used in English-speaking countries.

When identifying a stamp by a catalogue preparatory to placing it in the album, the first thing is to decide on the country it belongs to and the next, to look for an illustration of it, or if there is no actual illustration of the particular stamp, then of one that bears some resemblance to it, either in a general way, or in the arrangement of its frame design. The catalogues cannot possibly illustrate every stamp design, and so they only list typical ones where there is a long set of similar designs.

The design or "type" having been identified, you may be fortunate in discovering a stamp description close to the illustration which fits your specimen as regards colour, etc. If not you must look further among other stamps which your catalogue states by numerical or lettered references to be of the same type, until you find the one you are seeking.

Let us take an example from the big Stanley Gibbons Catalogue, as this will be helpful to you in the easier problems presented to you by the simpler catalogues.

You have a stamp of New Zealand, a 2½d. stamp of a blue colour, showing a view of a mountain and a lake. Looking at the illustrations in the catalogue, your eye lights upon two that are very much like it in design, the numbers below these being 26 and 27 respectively, in bold figures. A careful comparison of these two illustrations shows that they differ in detail. The first has "POSTAGE AND REVENUE" below the name of the country, at the top of the stamp, and "MT. EARNSLAW" below the view, while the inscription above the figures "2½d." in the bottom right hand corner is "LAKE WAKITIPU." In the second version "POSTAGE AND REVENUE" has taken the place of "MT. EARNSLAW" and the Lake is spelt "WAKATIPU."

Now compare these with the details of your stamp and you at once find that it is the same as the illustration numbered 27,—in stamp language it is "Type 27." Now you search the lists for 2½d. stamps which are described either directly or by implication as being of Type 27 and you find that there are the following:

1898. No watermark. Various perforations from 12 to 16.
$2\frac{1}{2}$d. blue
$2\frac{1}{2}$d. deep blue
1899. No watermark. Perf. 11.
$2\frac{1}{2}$d. blue
$2\frac{1}{2}$d. deep blue
1902–7. Watermark Type 41. Perf. 11.
$2\frac{1}{2}$d. blue
$2\frac{1}{2}$d. deep blue
Watermark Type 41. Perf. 14.
$2\frac{1}{2}$d. blue
$2\frac{1}{2}$d. deep blue.

You look at the illustration numbered 41 and find that the watermark referred to consists of the letters "N Z" above a star. On putting your stamp in benzine, this watermark can be clearly seen, so this rules out all the "No watermark" possibilities.

The perforation gauge tells you that your stamp is "Perf. 11" which means that it must belong to the third group, and as for the colour, it is not your idea of deep blue and therefore you give your verdict for blue and identify your

stamp as "2½d., blue, Wmk. Type 41, Perf. 11." The number in the left hand column against this item in the catalogue list is 352, and the description by which that stamp would be known among collectors using the big Gibbons Catalogue would be Catalogue Number 352 of New Zealand, or New Zealand, S.G. 352. (Numbers from the Whitfield King Catalogue would be given as "Whitfield King No. so-and-so," or from the Stanley Gibbons Simplified as "S.G. *Simplified* so-and-so.")

Trying to identify the same stamp by the Whitfield King Catalogue we shall find that that volume offers us three alternatives, while the S.G. Simplified gives only one listing for it, as it pays no attention to varieties. Scott also gives three in this instance.

In getting ready to arrange your stamps, it is best to take all those of the country you are dealing with and get them into order, according to the listing in the particular catalogue you have decided to use. This can be done by slipping them into one of the duplicate books

already described, or, if you can be sure of being undisturbed for the necessary time, they can be laid out on the table.

In an album of the elementary type, which has blank squares below country headings, you can only arrange your stamps very roughly, for there will not be enough spaces for all the stamps you are likely to get. The best plan is to reckon out roughly how many possibles there are for you in the country and reserve a proportion of your space for each issue that contains stamps you are likely to get. (The likelihood can be judged to some extent by the prices at which the stamps are quoted in the catalogue.)

Whatever allotment you decide upon is almost sure to be upset by unforeseen circumstances, and you will feel relieved when you are able to transfer your stamps to an album which provides a separate space for each of them. Alternatively you can use a blank album as a supplement to your beginner's album, or you can jump at once from the

beginner's book to the use of blank loose-leaf books alone.

Arrangement in a blank album is a simple proposition in one way, for you know that, if your estimate proves wrong, you can move your stamps about with very little trouble, placing new leaves in between the old ones as the expansion of your collection may make it necessary.

The arrangement of your stamps on the individual leaves is, however, not quite such an easy matter, if you want them to look their best, for your sole guidance is a pattern of tiny squares, formed of vertical and horizontal lines, which cover either the whole, or the working surface, of your page. The centre lines in both directions may be indicated by a slight extension at either end, while the central point of the leaf will usually be shown by a small cross.

To arrange such a page, first plan out roughly how many stamps you want to get on it, by the time you have secured all the possibles of a particular issue, or perhaps, in the case of short sets, of a

couple of issues. Then think what you want to write at the head of each issue in order to make it clear what the stamps are. See whether you have room for these details as well as the stamps, without overcrowding, and then try and lay out your stamps (not hinging them yet) so that the page will look as attractive as possible. If you have not yet got all the stamps, it is advisable to leave blanks for those you hope to get, but it is hardly necessary to provide space for those which are unlikely to come your way. There is no need to over-emphasise your collection's weaknesses!

Naturally, in order to make the contents of the completed page look symmetrical, you will see that you get each horizontal row of stamps centred about the central vertical line of the squared background, but it is not at all desirable to have an equal number of stamps in each row. Rather should you plan to have an odd number in one row and an even number in the next, in order to avoid monotony, but each page will provide its own special

problems of arrangement as each will have its different number of stamps and problems of number will be complicated by the fact that some sets contain stamps of different sizes, or perhaps of vertical and horizontal designs. All these will have to be provided for, and you will often find that, in order to "balance" your page nicely you will have to break away from the strict order of face value when arranging your pages. An artistic eye will be helpful, but commonsense will probably prove of even greater assistance. If your eye cannot judge what the effect of a full page will be, when you only have a few stamps and many gaps, try and fill up the page (only while laying out and before doing any hinging of course) with any other stamps you may have of the correct size, removing the interlopers when you have marked by pencil dots the proper positions for the stamps you have not yet got.

Do your writing of headings and other particulars before you finally affix any stamps to the page, but plan the position of the writing, the length of the lines,

and other details, so that the "write-up" shall also be properly centred and that stamps and "write-up" together shall make a balanced whole when the page is filled.

Do not be tempted to insert a lot of elaborate ornamentation on the pages of a blank album, nor is it advisable, in the normal way, to draw frames round your stamps. You want people to look at your stamps and not to be distracted by a mass of ornamentation, however artistic it may be. Do not crowd your pages with stamps.

There are so many problems involved in the proper arrangement of collections in blank albums that space will not allow me to go into them all here and I can only recommend the reader to turn to a small volume by the present author and Mr. C. P. Rang entitled, *How to Arrange and Write up a Stamp Collection*, which deals with all these problems and difficulties clearly and with helpful illustrations.

You will notice that nothing has so far been said about hinging, but that is

not because it is a matter of no importance, indeed, if your stamps are to be properly cared for, and your collection to look its best, this question of hinging is of supreme importance.

Acting on the advice already given, you have, I hope, provided yourself with best quality hinges from a good maker, the standard size being a little over an inch by about five-eighths of an inch. (Smaller hinges are available and it might be advisable to have a box of them by you for small stamps such as the pre-war Russians.)

Your problem is to stick the hinge on the stamp and the stamp and hinge to the page of your album in such a way that the hinge does not show when the stamp is in place. You will want, if necessary, to remove the hinge from the album page without damaging the latter and also, perhaps, from the back of the stamp, and in the latter event it is even more important to avoid damage. Then, what about having the stamp hinged in such a way that you can turn it over to look at its back without taking

it off the page? This would be an advantage, would it not? If you will follow the diagrams in our illustration, you will see how all these objects can be achieved with very little trouble and once the habit of correct hinging is formed, you will never hinge a stamp wrongly all your life. The illustration shows the use of tweezers for hinging stamps as this is the best way, but if you decide to take the second-best way, you can easily adapt the description to the method which involves using your fingers.

Diagram No. 1 shows the hinge held gummed side downwards in the fingers and a little more than a quarter of an inch turned back with the tweezers. Moisten this turned back portion *lightly* with your tongue and stick it to the centre of the upper part of the back of the stamp (which you are, of course, holding right end up) as close to the top edge of the stamp as you can get it, but clear of the perforations. (Diagram 2.)

Now you have the smaller, turned down portion of the gummed side of the hinge

stuck to the stamp and the larger, free portion ready to be stuck to the album page. Bend this portion away from the back of the stamp (Diagram 3), so that there is no danger of your tongue touching the stamp, and moisten, not the whole of it, but just the lower portion indicated by the shading in the diagram.

Now take a firm grip of stamp and hinge with your tweezers, being careful not to touch the moistened part or the hinge will stick to your tweezers, and place the stamp in position on the page, being careful to get it absolutely straight, for nothing betrays a slovenly collector more quickly than failure to get stamps properly aligned. Diagram 4 shows the stamp in place, the position of the hinge on the back of the stamp being indicated by the dotted lines.

You will find, when the stamp hinge is dry, that you can turn the stamp over in the album, using the hinge as a real hinge without bending the perforations or doing the stamp any harm whatever. If you make a mistake, do not take the

stamp off the page at once, but allow the hinge to dry *for some hours* otherwise it will not peel, and will strip the surface of the album page or at any rate mark it badly.

CHAPTER XV

THE GROWING COLLECTION

WHEN you have placed in your album all the stamps already given you and all those which, for the moment, you can extract from friends who receive correspondence from abroad, what is the next step? Are you to sit down and wait for the occasional stamps which may come to you in future from the same friendly sources, or can you expand your collection in any other way?

The earliest collectors had to rely on their own efforts to supplement their collections and, unlike the enthusiast of to-day, they found exchanging their duplicates a difficult matter, as there were so few people interested in stamps in those days, and most of those they approached thought they were mad. Even exchanging duplicates with collector

friends will not carry you very far, however, and just as the collector's need for help in collection-building created the stamp dealer, in the pioneer days, so now you will find a host of stamp dealers waiting to serve you to-day. Here, however, a word of warning is necessary, for quite a fair proportion of the large number of existing stamp dealers are much more eager to serve themselves than to serve you, in other words, so long as they make money, they do not mind very much what they give you in exchange for your cash. The choice of the right sort of dealer to buy from is therefore very important. There are "straight" big firms and there are "straight" small firms and only experience can tell you which are going to serve you best. As to which *are* likely to give you fair service, the pages of the better-class boys' magazines will afford a guide, as a good deal of care is exercised by publishers of reputable papers in order to ensure that their readers are not victimised. Unfortunately the same cannot be said about all the

magazines published solely for stamp collectors, either in England or abroad, for the advertisements of firms with whom it is very inadvisable to have dealings appear on occasion, in some of these.

What help can the right sort of dealer give you in building up your collection? First of all, he will offer in his lists or advertisements, a range of stamp packets. Some of these will consist of so many stamps, all different, at a moderate price, which, for stamps of decent quality, would range from about 6d. for a 100 to half a guinea for a thousand. If only stamps of the British Empire were included, the cost would be considerably greater, as, on the average, British Empire stamps are more expensive than those of foreign countries, at any rate in the cheaper grades.

Other types of packet may include stamps of a particular kind,—e.g., stamps from one continent, stamps of the colonies of one of the Great Powers, stamps bearing portraits only, zoological stamps, map stamps, or other groups in

infinite variety. Buying stamps in packets is the cheapest way to obtain them. It is easy to see why this is so. Packets can be made up quickly, in large quantities at a time, on "mass-production" lines and in them can be included stamps which may be bought cheaply. The only drawback to buying packets, when you already have a small collection, is that you are going to obtain at least a few duplicates in your first packet and an ever-increasing proportion in future packets. In order to take advantage of the cheapness offered by packets, the best thing to do would be to save up for the biggest packet you can buy, rather than to buy several small ones, which are almost certain to duplicate each other, let alone the stamps already in your albums.

The next method of stamp buying open to you is the purchase of sets. An attractive group consists of sets of stamps of one country only. These sets are very useful for filling up weak pages in your album, for you can tell pretty well how many duplicates you are going

to get. Suppose, for example, that you have ten stamps of France already and that you see a set offered consisting of fifty different for 6d. You know that, for that small sum, you will be able to add at least forty stamps to your album, even if all the ones you already possess are duplicated in your purchase.

Sets of rather more limited range are those which consist of the stamps of one issue or series only. Most dealers offer a wide range of these at much lower prices than the stamps can be bought at separately. Such sets enable further gaps to be filled and they should not be disregarded because in some of them you will find that you already have one or two of the lower values, for these, in sets, cost very little and you will make enough saving on the rest of the stamps in the set to outweigh the fact that you are acquiring one or two duplicates.

New sets will continually be offered as new issues of stamps appear, or further stocks of old issues come on the market, so that you need never regard

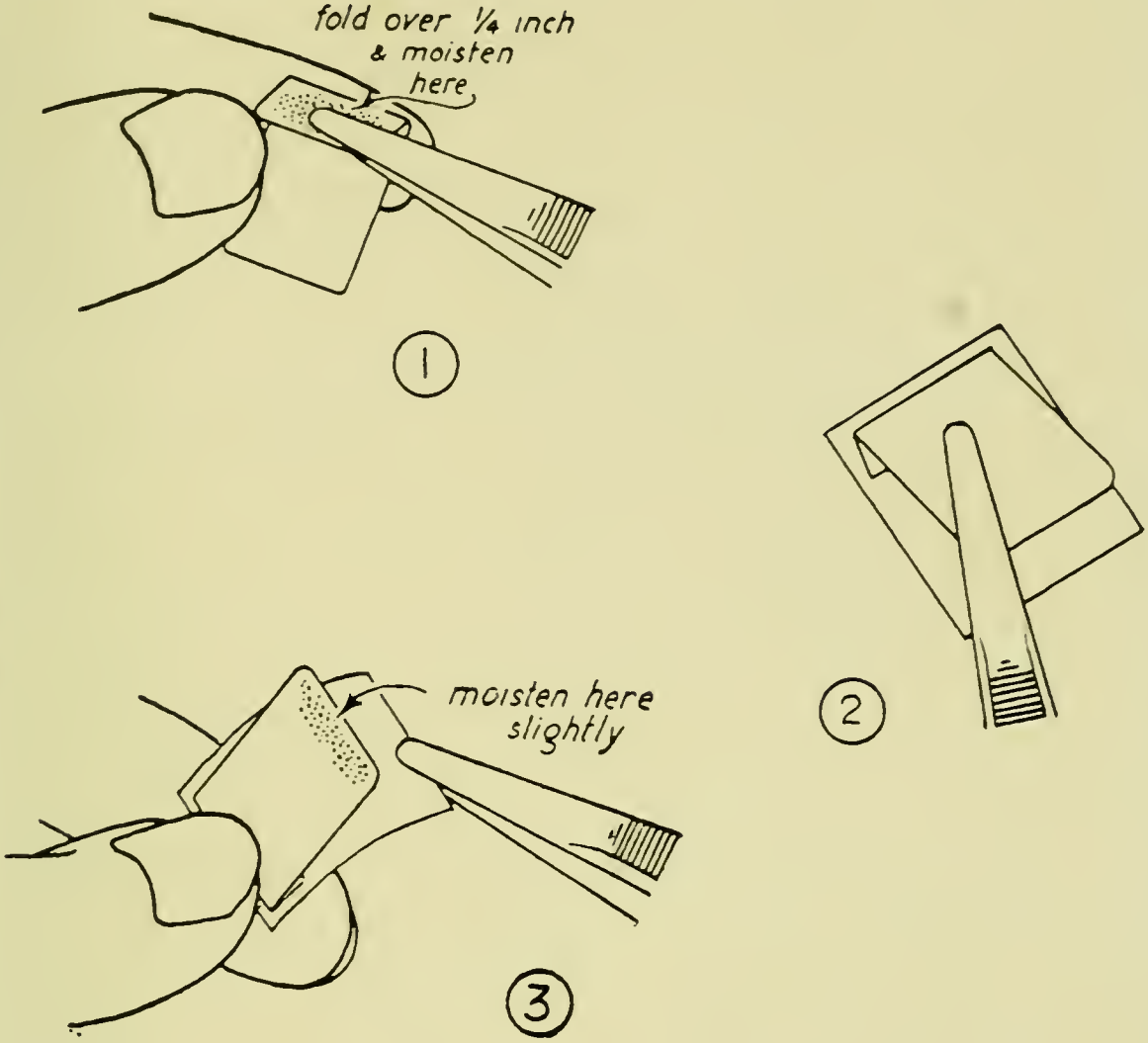
set buying as a channel which will bring you no fresh stamps. On the other hand, set buying will only bring you a certain distance on the road to filling your album spaces and in many pages you will still find gaps which need filling. Now is the time to ask your dealer for "approval sheets" of the countries whose pages you are trying to complete, or, if you are getting to the stage where the gaps do not represent the commoner stamps, it will perhaps be better to ask for an "approval selection" giving him not only the name of the country, but a general idea of the class of stamp you want, or, if possible, the particular issues you are working on. (The more detailed the information you give, the better the dealer can serve you.)

An "approval sheet" consists usually of a fair-sized sheet of paper, on which a number of stamps are mounted, each stamp being clearly priced. The sheet is of such a size that it will fold easily to go into an envelope without damaging any of the stamps. Printed on the back

of the sheet you will usually find the terms on which the dealer offers you the stamps, i.e., how quickly he wants you to return those you do not want to buy, whether he will allow you any discount off the marked prices, and so on.

As the stamps on an approval sheet are part of the dealer's stock and he cannot sell them to anyone else while they are in your possession, he is definitely losing the chance of making sales each day you keep his stamps unnecessarily. It is only fair, therefore, to return the stamps within the period he specifies. The collector who keeps approval selections for undue periods will find dealers more and more reluctant to send him others, for the loss of other sales will probably outweigh the value of his purchases.

Not only should approval sheets be returned promptly, but they should be folded carefully in the same manner as they were when they reached you, so that the stamps are not damaged. The correct amount to pay for the stamps



HOW TO HINGE A STAMP

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Jamaica

1921

Wmk. Multiple Script C.A Perf. 14

1 November, 1923

Child Welfare. Wmk. Multiple Script C.A Perf. 14

Sweden

1925-30 contd.

No watermark. Imperf. x Perf. 10.

16 June, 1928

Commemorating the King's 70th birthday

15 May, 1930

Air stamps. Night-flying over Stockholm

1 November, 1932

Tercentenary of the death of King Gustavus Adolphus

selected should be included with the sheet when it is returned and everything done just as the dealer's instructions require.

If you treat your dealer fairly and he is one of the right kind, you will find that he will send you stamps even if you live on the other side of the world and will do everything in his power to serve you. If, however, you never think of his point of view, but send his sheets back damaged, or without payment, after keeping them for a long period, you can hardly wonder if he declines to send you others.

Approval selections of the better sort are usually mounted in books, and the terms of sale are indicated on the cover of the books. When they are satisfied as to your bona fides, most dealers will send you absolutely anything they have in stock "on approval" so that, even if you live a thousand miles from the nearest stamp shop, you can still carry on your hobby, in fact the "approval" method of doing business, not only enables you to buy the stamps you need,

but to see many others which you may not be able to afford, and thus you gain experience of the appearance of the better stamps, which may stand you in good stead later.

It is very important that you should send back the stamps sent you on approval just as they reach you, apart from the removal of those you are buying. If you have to remove a stamp temporarily from the approval book or sheet in order to examine it closely, be careful to put it back in its place before you look at the next, otherwise you may get it in its wrong place. Remember, too, that any changing of stamps, by substituting some not belonging to the dealer, even if you think the ones you are putting on the sheet are as good or better than the ones you are taking, is *a criminal offence*. Approval sheets are sent to you to buy from, and nothing else. You *must* send back to the dealer just the stamps he sent you and none others,—less, of course, the ones you have decided to buy. Dealers have their own methods of detecting changing, as

dishonest collectors have found to their cost, when confronted with a photograph of an approval selection "before" and "after" it has been in their tender care.

Whether buying packets, or sets, or from approval sheets or books, remember that, in stamps, cheapness is not the main object to be aimed at. If one dealer offers you 500 stamps for three shillings and another offers you 600, the purchase of the second lot will be poor business if you find, on examination, that 150 of the stamps offered are damaged or "duds." In the same way, it is not much good feeling thrilled because you have been able to get a stamp at 50 per cent discount off the marked price, when that marked price has been doubled in order to allow for the big discount.

There are bargains to be obtained and the keen collector would be foolish to disregard them, but first he should, by trial, make sure that the dealer offering the bargain is one of those who play the game.

Stamp hunting can be great fun and offers another method of building up a

collection. The hunt can be conducted among your friends and acquaintances, or in curio shops wherever you may travel, but in the case of shops beware of rarities that have been planted for you to "find," for many alleged rarities are "discovered" by innocents because someone firmly believes in the axiom that "a 'mug' is born every minute." So don't you be the "mug!"

CHAPTER XVI

COLLECTING—NEW STYLE AND OLD

THE usual method of beginning to collect stamps is to form a "general" collection, in other words to take the stamps of the whole world, as far as they may come your way. This method is to be recommended to every collector in the initial stages of the hobby, as it is only by handling all kinds of stamps that one can obtain the experience necessary to "specialise," while unless you know what stamps there are to be collected, how can you decide which are the most attractive ones to concentrate on, when some limitation of your collection becomes desirable.

Even the most confirmed general collector usually finds in time that the world, from the stamp point of view, is a very big place and that he will have better hopes of making a really

representative collection if the sphere is narrowed to something more manageable.

The English collector will naturally turn to the stamps of Great Britain and her Empire, while the collector in the United States has a wide field in the issues of his own country and of her possessions and spheres of influence, —Cuba, Porto Rico, the Philippine Islands, Hawaii, the Canal Zone, the Danish West Indies (which now belong to the U.S.A. but no longer have their own stamps) and possibly Hayti and Mexico, Nicaragua and other states of the American continent which are of special interest to dwellers in the U.S.A.

If the British Empire proves too big a job to tackle, then a further limitation may be decided on, usually based on some geographical grouping,—British North America, the West Indies, Australia, the Pacific Islands, South Africa, Colonies in West (or East) Africa, or similar subsections. Eventually, as knowledge grows and the collector delves deeper and deeper into the mysteries of the hobby, he may decide that the

stamps of one country and one alone are enough for him, and then, from his favourite group he chooses the favourite country and thenceforward is known among his friends as "Mr. Smith,—you know, the fellow who collects Barbados" (or whatever the pet country may be). Collectors who devote themselves to the stamps of a particular group or country often dub themselves "specialists," but I think this should be regarded as a term of honour, reserved for those who really *study* their stamps and try to add to existing knowledge. A man who studies in this way may become the leading authority on the stamps of a country and attain world-wide fame among collectors on this account, in fact I can think of several schoolboys who have achieved a more than local reputation because they have taken the trouble to study their stamps and have made discoveries about them.

There is no reason, of course, why any collector should confine himself to the stamps of his own country or its colonies and many look further afield

and pick their favourite from some foreign group. There is interest in stamps of every kind and the only considerations affecting one's choice are the possibility of making a good display within the limits of one's purse, and a personal preference for the country chosen. There is no fun in collecting the stamps of a country when they do not attract you.

Nowadays, however, there are other methods of collecting coming into favour. If we consider the geographical groups as constituting "vertical" collecting, i.e. going right down the ladder of time from the earliest to the latest issues, there are methods of collecting which may be called "horizontal," as for example taking stamps printed by one firm only, whatever their country, or taking all the stamps in a particular colonial "key type," from all the colonies using it.

More interesting still, to many collectors, is the modern method of collecting stamps not according to countries or printers, but in reference to the

pictures they bear, or the events they commemorate. Glance down the following list of subjects and see if there is not one among them which you think it would be interesting to illustrate by means of a stamp collection:

Heroes of the World.
Famous Explorers.
Art (or music, or sculpture or literature) in the stamp album.
Sports shown on Stamps.
The Engineer and his Work.
Transport on Stamps.
The Making of Modern Europe.
The Life of Columbus.
Medicine and Nursing.
A World Tour.
Natives and their Ways.
From Kraal to Palace (Architecture).
Stamp Scenery.
The Growth of the British Empire.
Hats and Hairdressing.
The Stamp Zoo.
Humorous Stamp Designs.
The Story of the United States.
Trees and Plants of the Stamp Album.

Stamps with Stories.
Stamps of Tragedy.
A Stamp History of the Great War.
Symbolism in Stamp Designs.
Eastern Lore from Stamp Designs.
Saints of the Stamp Album.
Religions of other Lands.

This is a list jotted down at random to show what infinite variety there is in the collecting of stamps, giving scope for everyone to satisfy his own fancies, and this list could easily be doubled in length.

Most of the above subjects would form the basis of a fairly numerous collection, but there are smaller groups, such as stamps bearing the portrait of more than one person, or stamps issued by one country in honour of a member of another race, and quite a few collectors nowadays make a collection in a blank album, each page of which is devoted to a different subject. The interest and variety of such a collection may be imagined, and by a judicious choice of subjects and of the stamps to

illustrate them, the cost of the collection can be adapted to a purse either shallow or deep.

Some collectors go in for freak collections, taking stamps printed in more than two colours, stamps of strange shapes, stamps printed only in red, or black or green. One or two enthusiasts take nothing but stamps with inverted centres, but this is rather a hobby for millionaires. I heard of one who took nothing but pairs "imperf. between." After all, stamp collecting is a hobby, so you can do just what you like so long as you enjoy yourself and if you can strike out a new line in these days, you may achieve, if not fame, then at least notoriety.

One type of collection, so very popular nowadays, must not be left unmentioned, and that is the air stamp collection. These stamps, which represent the most up-to-date method of mail carrying, have seized upon the imagination of collectors of all ages and races and in consequence air stamps are more popular than any others to-day. Probably it will not be

so very long before *all* our stamps are air stamps, but already they are a numerous and interesting group, with their aeroplane designs or their curious symbols of flight and speed. There's "something different" about air stamps and so everyone likes them.

CHAPTER XVII

FORGERY AND FAKE

THERE are weeds which grow in the path of the stamp collector just as they will grow in the paths in his garden, but the stamp weeds are more dangerous, for they usually look so much like the desirable plants that it is quite impossible for the beginner and, indeed, the collector of quite considerable experience, to detect many of them. Hence the need to rely on the guidance of an expert dealer of repute, whose knowledge is always alert to guard his customers and whose guarantee ensures that, if he, being only human, should make a mistake, the mistake, when discovered, will be rectified.

There will be no harm in mentioning a few of the troubles caused to the collector by the forger and faker, though space will only allow of so brief a

mention that it is necessary to add that these are only given as examples and that there are examples of the forger's and faker's art in the stamps of almost every country.

Forgery,—the production of an imitation of a genuine stamp—is not a great danger to those who are buying only the cheaper stamps, for it is an expensive business to imitate stamps accurately, and the occasional attempt to forge some popular but cheap set is soon foiled by the vigilance of collectors, dealers and the stamp press. In old collections, which relatives sometimes pass on to a thrilled beginner, many of the early stamps will be found, if expert advice is asked, to be forgeries, very crude ones perhaps, but enough to deceive the novice who has never seen the genuine specimens. For the rest, the modern forger, whether of complete stamps, or of overprints and surcharges, usually prefers to counterfeit rarities and thus secure a greater return for his efforts.

The faker operates in many ways. He will change the colour of a common

stamp and make it a rarity. He will remove the perfs. of a stamp if it is rare imperf. or add perforations to an imperf. stamp if the reverse is the case. He will bleach out the value on a stamp and put in a new one, in fact there is nothing that ingenuity can do that is not done by these slimy gentry.

Cleaning and repairing are, however, the most profitable forms of fraud, and the ones most frequently practised. There are many stamps of high face value which are freely used for revenue purposes, but which are not often used postally. As stamps used for revenue purposes are often cancelled with pen and ink it is a comparatively simple matter to clean off the penmark and then a faked postmark can be added to create a "postally used" stamp, or, if an unused specimen commands a better market, the stamp will be given a new ration of gum and will henceforth masquerade as unused until unmasked by some sharp-eyed expert. Beware, therefore, of such stamps as the £1, £2, £5 and £10 of British South Africa first

issue, unless you know from whom you are buying them, not to mention many other stamps of high face value alleged to be postally used.

Repairing is now one of the fine arts, but does not, for that reason, confer any title of merit on those who practise it, for they are the skunks of the stamp world. It is the demand for perfect specimens which has given the repairer his chance, for if a stamp lacks a margin, who so deft as he to add one, or should it have a hole through the centre, who so skilful to plug it and paint in the design over the added paper. A favourite field for the exercise of his talents is found in the stamps of the first issue of Ceylon of octagonal design, such as the 4d. Certain early albums had spaces for these stamps which left no room for anything but the bare design, so the collectors of those days trimmed their specimens to fit the album spaces and stamps "cut round" are plentiful to-day, but everybody wants stamps which are not so mutilated. Along comes the faker and adds corners neatly to make

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good the deficiency and the collector, if not on his guard, swallows the bait.

Reprints are not quite on the same footing as forgeries. They are imitations of the original stamps, but they are printed from the same plates or stones, often with official authority. From the informative point of view they are often very valuable to students of stamps, but from the ordinary collector's viewpoint they are dangerously like the original stamps and usually worth very much less.

At one time, it was quite a usual practice, when a stamp issue was withdrawn from circulation, for a stamp dealer to buy the plates or stones and print off large quantities for sale to collectors, and in those days it was not thought to be reprehensible. In modern times, not many countries would permit any reprinting of their stamps.

The majority of the stamps of Heligoland offered nowadays are reprints, and the stamps of Persia are a fertile field for reprints and "weeds" of all kinds. Other countries have suffered in a less degree.

The ordinary collector who has the sense not to go buying alleged "bargains" from stamp dealers (or even private individuals) of whom he knows nothing, need have little fear of being victimised by the forger or faker. He will be interested in stamps of moderate value and for the most part not of the earliest issues, and this is, generally speaking, the section most free from "album weeds." Also he will, if wise, rely on his dealer, who *can* spot the repaired stamp, whose eye can at once deduce "cleaning" from a slight alteration in the appearance of a stamp, and to whom the forger's work is an open book. *Buy safely and you need fear nothing.*

CHAPTER XVIII

STARTING YOUR OWN STAMP CLUB AND MAGAZINE

STAMP collecting is regarded by many people as a hobby which leads its followers to adopt a kind of hermit existence, withdrawing themselves, whenever they have a spare moment, from the people around them, in order to bury themselves with their beloved stamps. This is true of quite a large number of stamp lovers, but there are others who like to share the pleasures of the hobby with their friends and acquaintances and they have therefore banded themselves into stamp clubs or philatelic societies, many of which will be found in all parts of the world wherever there are sufficient enthusiasts to support them.

Stamp magazines are almost a necessity to the collector in these days of frequent

new issues of stamps, for even those which are largely devoted to advertising nearly always give details of the latest issues. Others do much more than this and provide their readers with articles on the stamps of various countries, or which deal with difficulties the collector meets with, or perhaps discuss matters of general interest to followers of the hobby. A stamp magazine of this latter class, coming to you at regular intervals, will prove a real philatelic tonic. Perhaps you have not been able to secure any interesting stamps for a week or two and interest in your collection is at a low ebb. Along comes the stamp magazine and you dip into its pages and see that your favourite country is going to issue a new set of stamps. You make a mental note to look out for them, and on the next page you see a description and illustration of a variety someone has discovered. Perhaps it is in your collection or among your duplicates. You make a search and are fortunate in finding that you do possess it, though, but for the magazine, you

would never have heard of it. The next page may tell you of some celebrated collector and how he built up his world-famous stamp display from small beginnings like your own. By the time you have finished reading through the magazine you are as keen on stamps as ever you were and are also looking forward eagerly to the next number.

Interesting as it is to read about stamp clubs or to read other people's stamp magazines, it is much more fun to try and start your own stamp club and to run a magazine of your own. Perhaps a few hints may be helpful.

Many stamp clubs have grown out of occasional meetings of a few friends interested in collecting. One friend will introduce another until eventually it is found that the numbers interested in the meetings are enough to form the nucleus of a proper stamp club (or "philatelic society" as so many prefer to call it).

A club which grows naturally in this way is often stronger than one which is created by bringing strangers together by interesting or other means.

Let us study how a school stamp club may be built up, as the methods are the same for any stamp club, with the necessary adjustments suitable to an adult scheme.

Suppose you, a boy still at school, are going to start a stamp club for fellows at the same school. How will you set about it? First of all, try and find out who are interested in stamp collecting and talk to them about the idea of a stamp club. If you find the idea is likely to catch on, ask permission to put a notice on the school board calling a meeting to discuss the possibility of starting a club.

It will be a great help if you can find either a friendly master or a senior boy to take the chair at this meeting, for you will probably find that without such control, everyone will want to talk and no one to listen and no good work will be done.

If the meeting shows that there are half-a-dozen keen collectors who will join, this is quite enough to form the backbone of your society, but with a

small membership such as this, it is advisable to have only a very small committee,—your master or senior as president, if he is willing to take an active interest in the club, yourself (probably) as secretary or secretary and treasurer, and perhaps one other member. The committee can be enlarged later if necessary by the addition of Vice-Presidents, a Librarian (if you have a library), and one or two further ordinary members. Personally, after a considerable experience of committees, I heartily agree with the person who said "The best kind of committee is a committee of three, two of whom never come to meetings." The one who does come is of course the Secretary, who is usually the hardest worker in any club.

However large or small your committee may be, try and get keen workers on it, for the ordinary running of the club will be quite enough for the secretary, and he will want the other members of the committee to help him in getting new members and in a host of other ways.

If your preliminary meeting is a small one at which quiet work can be done, it will be possible to draft out a set of rules, which should be as brief and simple as possible. First of all you will give your club a name, and I strongly advise that you call it the so-and-so Stamp Club and not "philatelic society" which is sure to frighten away a lot of your prospective members, who know all about stamp collecting but have never heard of philately, which is really only another name for the same thing.

Rule 2 may deal with the objects of the club, i.e. to hold friendly meetings for the purpose of discussing and exchanging stamps, or something of that sort, but such a rule is hardly necessary as everyone knows what the club is for.

The next rule should state the subscription. I believe in having a subscription, however small, for two reasons. The first is that with a subscription, you know who your members are, i.e. those who have paid. Secondly, people attach more importance to something for which they pay and those who lose interest

will stop paying their subscription and you will thus get rid of the lukewarm. The subscription must be fixed in accordance with the means of your members. In some schools a shilling a year will be enough. In others, half-a-crown might be possible, but even if you have to go as low as sixpence, I would have a subscription. Needless to say, the subscriptions are *not* the property of the secretary, even if he is the founder of the club. They must be properly accounted for and kept separate from his own money and will be used to pay for any postages, printing, or stationery that may be necessary, while if there is a surplus this may be devoted to the gradual building up of a small library, which will include stamp catalogues, books that give hints on how to collect (such as this present volume), and perhaps you may be able to run to a subcription to a stamp magazine which can be lent to members in turn.

Other rules might lay down who are to be officials of the club, or rather, what officers the club is to have, and

in specifying those who form the committee, you should add how many must be present at committee meetings in order to form a "quorum." A rule giving the committee power to turn out undesirable members, or those who do not pay their subscriptions might be added, but the member turned out as undesirable should have the right of appeal to a general meeting of the club. If you find that any additional rules are necessary, they can be added later by a general meeting. New rules should not be made by the committee alone, though the committee will often be the proposer of them.

Now you have to decide where you are to meet. Probably your friendly master can get you the use of one of the classrooms, but it would be even better if you could secure a comfortable room in a private house and thus get away from the school atmosphere while enjoying your hobby. In some day schools, meetings are held in rotation at the homes of some of the club members (not all, as there are always some

who, for one reason or another, would find it inconvenient).

How often you hold your meetings depends on several things,—the size of your membership, the opportunities for getting the room you want and the keenness of your members. You will find, however, that if you have meetings too frequently at first, the early keenness will begin to flag and attendances will drop. It is better to start with meetings once a month and then increase to once a fortnight if your members ask for more, rather than to start with weekly meetings and gradually drop to monthly gatherings. I doubt if any club can stand the strain of weekly meetings without its members getting stale, though weekly informal meetings of friends are quite possible.

Starting with a small membership, the keen secretary will want to enlarge his club. In a small school, he will soon be able to find out those who are interested in stamps and will gradually be able to rope them in. In a larger school, it is not so easy, and it will

be helpful if he can manage to arrange a meeting of some sort which will tempt them to join the club. The best way to do this is to have a lantern lecture, and here a friendly master can help you, for you will have to borrow the school lantern, get the use of a big class room or lecture hall, and arrange for the hire of an interesting set of lantern slides, which can be borrowed for a small fee. The lecture can be read by the master or anyone else who is a good reader.

Let the whole school know of this meeting. Get your friends to talk of it, put up a notice, even distribute hand-bills if you can get some printed or done on a duplicating machine and fix the meeting for a time when as many as possible will be free to come. It should not be difficult to get a good audience for a lantern show and when the slides have been displayed, you, or your President, can mention the stamp club and ask those who are interested to join it. In this way you should get an increase of membership.

Now you have your club, what are you going to do at your meetings? Most of your members will certainly want to exchange stamps during part of the time, so you can allot half-an-hour or so prior to the meetings proper, for this purpose. It may be a good plan to appoint an exchange arbitrator to settle disputes in connection with "swapping," as difficulties often arise in this connection and you do not want them to be settled by a free fight or to remain unsettled and cause bad blood between members.

Start the meeting proper, punctually to the agreed time and read the minutes of the last meeting, but make them, and indeed any formal business, as short as possible, as no one wants to listen to a lot of dull stuff from the President or Secretary. At the same time, the attitude of the committee should be to make every member feel that it is his club and that although the committee is doing the actual running of it, each member, in one way or another, has a responsibility for the club and its success.

The meetings themselves can be filled in with displays of stamps by your members, or by senior collectors if you can induce any to come. Everyone who shows stamps should make a few descriptive remarks about them, even if he does not read a paper. In a club consisting of members who have only small general collections, this question of giving displays of stamps, as is done in adult societies, is a difficult one, but you will certainly be able to get in touch with a master or some friend at home who has had experience of philatelic society meetings run by adults, and who will be able to make suggestions.

At least one meeting per season you might have a debate on some such topic as:

Should stamps be collected unused, or used?

Are there too many new stamps issued?

That British Empire stamps are more interesting than foreign.

Easy competitions can be devised with a little ingenuity and if you have not many members capable of filling an evening with the reading of a paper, you might find half a dozen or so who could each speak for five minutes about some interesting stamp they possess or have heard of. Try and repeat your open meeting and lantern lecture each year (of course with different slides), in order to get new members.

If there is an adult stamp club in your town or neighbourhood, try and get in touch with its secretary, for he will be able to give much helpful advice and his members will perhaps be glad to come and give displays to yours, or you may be invited to meetings of his club, where you will be able to learn how things are done. If, however, you think that the methods of the senior club are dull (and the meetings of senior clubs often *are* appallingly dull) do not copy them, but strike out a line of your own.

The establishment of a senior stamp club or philatelic society will be brought

about on much the same lines as have been indicated for a school club. For "school notice board" substitute "the local newspaper," for "class-room," "a room in the local town hall or institute" and for "master or senior boy" "a person with influence in the neighbourhood" (or "with plenty of money" if you prefer it, though it is dangerous in the long run to let wealth play too large a part in the running of your club).

Whether junior or senior activities are concerned, the essentials are a hard-working secretary ready to sacrifice himself for the good of the society, a keen membership, however small, and sufficient imagination on the part of the committee to devise new methods of making the meetings enjoyable, instead of following the old hidebound ways which have condemned so many existing philatelic societies to what is little better than a living death.

One or two big philatelic societies run, or have run, their own magazines, but there is little reason for the average local society to do so, when a number of

outside magazines are published which are better than any they can produce. A school stamp magazine is a rather different proposition as, if it can be run, it will be a very good means of keeping interest in the club alive.

I am not, of course, visualising a printed periodical, unless one of the school members is an amateur printer and owns his own press. Perhaps it may consist of only one hand-written or typed copy, circulated among the club members in rotation, though with duplicators so plentiful to-day, it should not be difficult to borrow the means of producing sufficient copies to go round.

The contents should consist first and foremost of an account of the club doings and forthcoming events. Then there might be a note about the most interesting new stamps issued recently and any special items of news culled from the regular stamp papers. Remember, however, that "cribbing" is not in order here. If you "lift" anything from a stamp magazine, state which magazine it comes from.

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The rest of the available space should be filled by articles written by the editor and other club members, on matters that they have discovered while collecting, new ideas for "gadgets," or any topics that are being discussed in the stamp Press and that might be interesting to members. The word "interesting" is the keynote of the successful magazine of any kind. Don't take stuff because the writer is a senior, or a master, or because he owes you money. Take it if you feel it will interest *your* readers and pay no attention to any other consideration whatever.

CHAPTER XIX

STAMP TERMS EXPLAINED

A GOOD many of the more or less technical terms used by stamp collectors have already been explained in the preceding chapters, but it will probably prove helpful to give brief definitions of these and some other terms in general use among stamp collectors, in alphabetical order,—a kind of stamp dictionary, in fact.

Adhesive.—A term applied to ordinary postage stamps intended to be stuck on correspondence, as opposed to those printed on postcards, envelopes, etc.

Air Stamp.—A special stamp intended for use on correspondence carried by air mail. (Some air stamps can also be used for ordinary postal purposes.)

Albino.—A colourless impression of a stamp, overprint or surcharge, caused through the omission to ink the type, plate, or die.

Aniline Colour.—Should only be applied to coal-tar colours, but collectors usually employ the term to mean very brilliant colours that "run" easily in water, and that, under normal conditions, show through to the back of the stamp.

Automatic Machine Perforation.—Perforations of special kinds used for stamps sold in automatic vending-machines in some countries (e.g. Holland).

Ballon Monté.—An inscription found on correspondence carried by balloon out of Paris during the siege of 1870–71. The expression means "manned balloon," a balloon which carried no crew being a "ballon non monté." The letters themselves are often called "ballons montés" by collectors.

Barred.—Remainder stocks of certain of the earlier issues of Spain and one or two other countries were cancelled by having bars printed across them.

Batonné Paper.—Paper watermarked with lines some distance apart, not close together as in "laid" paper.

Bisected Stamps (called by collectors "Bisects.").—Stamps cut in half, to fill a shortage of another value, e.g. a 10 centavos stamp bisected and each half used as a 5 centavos stamp. Not of great interest unless the practice has been officially authorised.

Bleuté.—Bluish (applied to paper).

Block.—Stamps, not less than four in number and not in a strip (q.v.), still joined together as they were when issued. Many collectors include stamps in "blocks of four" in their collections.

Bogus.—A label which pretends to be a postage stamp, but is not.

Burélé (or Burelage).—A protective network printed on the front or back of the stamp to make forgery of it difficult. Some Queensland stamps of 1895 have a burelage on the back, while the stamps of Alsace-Lorraine and many issues of Estonia have a burelage on the front.

Cachet.—A device or inscription printed or hand-stamped on an envelope posted in circumstances of particular interest, e.g. an important anniversary, or the first flight on an air route.

Cancellation.—Any mark defacing a stamp so that it cannot be used, or used again. Postmarks, obliterations, penmarks, "Specimen" overprints or perforations, and the bars and holes found on or through Spanish stamps, are all cancellations.

Cancelled to Order.—Stamps postmarked, but which have not been used in the post.

Changeling.—A stamp whose colour has been altered either accidentally or deliberately.

Charity Stamp.—A stamp which is sold for a sum in excess of its postal value, such excess going to a charitable fund.

Coil.—A roll of stamps, such as is used in automatic stamp vending machines.

Colour Trials.—Proofs printed in various colours to enable a suitable range to be selected.

"*Comb*" *Perforation.*—Done by a machine which at each movement perforates three sides of the stamps in a single row.

Commemorative.—A stamp issued to celebrate a particular event or anniversary.

Compound Perforation.—A stamp whose perforations do not gauge the same on all four sides is said to have "compound perforation."

Control Letters ("*Controls.*").—The letters or letters and numbers printed on the margins of sheets of many British stamps in modern times.

Cover.—A term applied to an envelope or wrapper. "On cover" means on a complete envelope or wrapper, as opposed to "on piece."

Cut Square.—A stamp printed on an envelope, card or wrapper and cut from it for convenience of collecting.

Demonetized.—Stamps which can no longer be used for paying postage.

Die.—The original engraving of the design of a stamp, used for making the printing plate or stone.

Die Proof.—A trial print from the die.

Embossing.—A design or inscription stamped in relief.

Engraved.—When stamps are said to be "engraved," they have been printed from recess-plates. (See "Line-engraved.")

Error.—A stamp wrongly printed in some respect.

Essay.—A stamp design suggested, but not adopted, or, if adopted, amended in some way.

Facsimile.—Same as a forgery, though sometimes applied to imitations which do not pretend to be anything else.

Fake.—A stamp that has been altered in some way, in order to deceive.

Fiscal.—A stamp used for "revenue" purposes, e.g. on receipts, legal documents, etc. F.C.=fiscally cancelled.

Flown Cover.—A letter or other item of correspondence that has been carried by air.

Forgery.—An imitation of a stamp meant to defraud either the postal authorities or stamp collectors, or a genuine stamp with a fraudulent overprint or surcharge added.

Fugitive Colours.—Colours which will quickly fade or alter if any attempt is made to remove postmarks, penmarks, etc., from stamps printed in such colours.

Granite Paper.—Paper in whose texture small coloured fibres can be seen. (Examples will be found in many issues of Switzerland.)

Grille.—A pattern of embossed dots breaking up the fibre of the paper of a stamp, a safeguard against cleaning off postmarks, etc. Examples: Some early stamps of the U.S.A. and Peru.

Guillotine Perforation.—See "single-line" perforation.

Half Tone.—A printing process which results in the entire printed surface being covered with fine dots, visible under a magnifying glass and sometimes with the naked eye.

Harrow Perforation.—A method which perforates a whole sheet of stamps at one blow.

Imperforate (*Imperf.*).—A stamp not provided with any means of separating it from its fellows.

Imprint.—An inscription on the marginal paper of a sheet of stamps giving particulars as to who printed it.

Laid Paper is watermarked with a series of close parallel lines.

Line-Engraved stamps are those printed from plates engraved in recess, i.e. the design on the plate is represented by incised lines from which the ink is transferred to the paper.

Lithography.—A method of printing from a flat stone or metal surface on which the required designs have been drawn or transferred.

Locals.—Postage stamps only valid for use within a limited area, such as a town or district, or on a particular route.

Mint.—A term applied to a stamp which is in the same fresh condition in every respect as when it was first printed and with its full original gum.

Mounted.—Applied to stamps to which the repairer has added faked margins. Another use of the term is when one says "I mounted" (i.e. fixed) "my stamps in the album."

Obsolete.—Purists define as "no longer available for use" (i.e. demonetized, q.v.), but usually employed in regard to stamps which are no longer issued at post offices generally, though they may still be used for postal purposes.

Original Gum. (*O.G.*)—The complete gum with which the stamp was originally issued.

Overprint.—Some device or inscription printed on a stamp after its original printing is finished, such device or inscription being one which does not alter or confirm the face value of the stamp.

Pair.—Two unsevered stamps, usually side by side (a horizontal pair). When they are joined head to foot, they should be called a vertical pair.

Pane.—A sub-division of a sheet of stamps, divided from other similar sub-divisions by spaces not printed with stamp designs.

Pelure Paper.—A term often applied to any very thin paper, but which should be limited to a very thin, hard paper.

Perforation.—A device for facilitating the separation of stamps from one another, by punching out a portion of the paper, to form lines of holes running between the stamps.

Pin Perforation.—Really a roulette, as holes are pricked in the paper and none of the paper is removed.

Plate Number.—A number indicating the particular plate from which a sheet of stamps was printed, shown either on the margin of the sheet, or incorporated in the design of the individual stamps.

Plate Proof.—A trial print taken from the plate before printing stamps for issue.

Postage Due Stamps.—Stamps placed on correspondence by postal officials to indicate that the sum represented by them is to be collected from the addressee when the letter, etc., is delivered.

Postal-Fiscal.—A stamp normally used for revenue purposes but which has been used, with proper authority, for a postal purpose.

Pre-Cancelled.—Stamps supplied by the post office already cancelled, in order to save time in handling big batches of mail.

Provisionals.—Stamps issued in an emergency owing to sudden shortage of those normally used, etc.

Quadrillé Paper.—Paper watermarked in small rectangles.

R., RR., RRR.—Letters used in describing rare stamps, each extra "R" representing a further degree of rarity.

Recess Printing.—See "Line-Engraved."

Re-Issue.—The putting into use again of a stamp that has become obsolete.

Remainder.—A stock of stamps left in the hands of the authorities after the stamps concerned have been withdrawn from postal circulation. These stocks are sometimes disposed of in order that they may be sold to collectors, but countries which have a sense of honour destroy them.

Reprints.—Stamps printed from the original plates, blocks, stones, etc., after the postal issue of such stamps has ceased.

Roll.—See "Coil."

Rouletted.—Stamps are said to be rouletted when the means of separation is a series of cuts which have not removed any part of the paper. Roulettes are described as "arc," "serpentine," "serrated," "saw-tooth," "zig-zag," etc., according to the shape and arrangement of the cuts.

Row.—A horizontal line of stamps across the sheet or pane. Vertical lines of stamps are called "columns" by a few collectors, but the term is not in general use.

Seebecks.—Stamps provided for certain states of South and Central America by the late N. F. Seebeck, on terms which enabled him to obtain large supplies of them cheaply for sale to collectors.

Shade.—A difference in tone, as opposed to a difference in the actual colour in which a stamp is printed.

Sheet.—Usually describes the largest unit in which stamps are supplied to post offices, but stamps are often printed in sheets consisting of two or more post office sheets.

Single-Line Perforation.—A perforation done by a machine which makes only one row of holes at a blow.

Specimen Stamps.—Sample stamps with the word "Specimen" (or equivalent words in foreign languages) written or printed on, or perforated through them.

Strip.—Three or more unsevered stamps, arranged either horizontally or vertically. A horizontal strip is understood if the word "strip" is used alone.

Surcharge.—An overprint (q.v.) which confirms or alters the face value of a stamp.

Surface-Printing.—A method of printing in which the design is represented by raised surfaces on the plate, from which the ink is transferred to the paper. (Same as "Typography.")

Sydney Views.—The nickname given to the earliest stamps of New South Wales.

Taille Douce.—The French expression for line-engraving.

Tête-Bêche pair.—A pair of stamps printed upside down in relation to one another.

Tied.—A stamp is said to be "tied" to an envelope or card when the obliteration extends from it to the envelope, proving, if the postmark has not been faked in any way, that the stamp went through the post in its present position, and really belongs to the cover.

Type-Set.—Stamps, overprints or surcharges printed from movable printer's types, ornaments, etc.

Typography.—See "Surface-printing."

Unpaid Letter Stamps.—See "Postage Due Stamps."

Used Abroad.—A stamp of one country used, by authority, in another country and identifiable by the postmark.

Variety.—A stamp showing differences from the normal.

Watermark.—A pattern or inscription formed in the substance of paper while it is in process of manufacture.

White Back.—A stamp printed on paper which is coloured on the surface only.

Wove Paper has a plain, even texture. The paper on which this book is printed is an example.

A LIST OF BOOKS

for

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including

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The "Splendid" Series

and

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Louisa M. Alcott

LITTLE WOMEN. This is one of the most delightful books for girls ever written. The girls are very amusing types, and their experiences are told in a way which appeals to all.

LITTLE WOMEN WEDDED. This is a continuation of the life of "Little Women." Meg, happily married at the beginning of the book, experiences the many trials and amusing difficulties of a young wife.

LITTLE MEN. The further experiences of Jo are related in this entertaining book, for she sets up a school for poor neglected boys. Although a hard task, she and Professor Bhaer manage it well, and the boys all thought of "Mother" and "Father" Bhaer with thankful hearts.

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JO'S BOYS. This delightful story deals with the "Little Men" when they grow up. The irrepressible Tommy Bangs still gets into his scrapes. Jo's own children help towards the making of the book, and in Teddy one can see the old Jo of "Little Women."

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R. D. Blackmore

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Nancy Delves

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THE REBEL OF THE FIFTH. To be a boarder at one of the jolliest girls' schools in England and then to find yourself a day-girl was enough to make an angel rebel and Phillipa was no angel!

Margaret Laycock

FORM IV DOES ITS BIT. Is one of the jolliest girls' stories ever written. Games, work, and all the round of school life are presented as they really are. The girls are one of the sportiest sets you could imagine.

Irene Mossop

A REBEL AT ROWANS. Veronica Grayson—Ronnie, for short—took a dislike to the Rowans at first sight. She made herself thoroughly unpopular with the girls and mistresses by her defiance.

SYLVIA SWAYS THE SCHOOL. Pauline, the leader of the old girls, decides that the new girls must be made to obey the tradition of "Jo's" and kept in a secondary position in the school. But she did not know Sylvia Dare.

FEUD IN THE FIFTH. Tower House School had had some exciting terms but the year that Myra Maybanks first made her appearance beat them all!

PLAY UP! PINE HOUSE. *Just published.*

Winifred Norling

MONICA OF ST. MONICA'S. St. Monica's School used to be one of the best in the South of England, but it has fallen upon evil days. Monica soon inspired the old school with a new spirit.

Mary Louise Parker

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MADCAP JILL AT SCHOOL. When Jill went to Northden Manor School the old place was certainly woken up. Under Jill's spell sport became the order of the day and before long Northden Manor was a name to be reckoned with in the championships.

GOOD CHUMS ALL. Miss Parker's new story presents an ideal picture of a girls' school where all pull for the general good and try to banish jealousy and malice. This is a happy school yarn.

ONE THRILLING TERM. *Just published.*

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Group Scoutmaster Rome Attwell

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R. L. Bellamy

SCOUT GREY : DETECTIVE. There is a baffling mystery about beautiful old Barnett Farm that nobody can unravel, and is the cause of a whole party of holiday guests having to leave precipitately. But Scout Grey is not easily scared, and stays on to solve the mystery.

R. A. H. Goodyear

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ALL OUT FOR THE SCHOOL. Much fun is caused by the arrival at Wolverton School of twin masters, who add zest to the life of the school. There is much fun in this tale and some stirring accounts of Soccer matches.

George Gibbard Jackson

PIRATES 'GAINST THEIR WILL. Pirates! What were they really like in real life? We all know them in fiction, but here we have them as they really were and the story centres about the most fantastic figure amongst them.

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FIGHTING SKYBIRDS. Two new air stories for boys which are the very last word in modern adventure stories.

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UNDER RINGWOOD'S RULE. Jackson Wrexham, the son of an American millionaire, is sent to Ringwood School where he strongly resents the discipline imposed and quite fails to understand the team spirit. Eventually, being a good swimmer, he wins an event for the school and at last settles down happily.

W. Clark Russell

THE FROZEN PIRATE. Paul, a sole survivor, finds, stuck fast in the ice, an old ship. On board is the frozen form of an eighteenth century pirate, whom Paul brings back to life for a while, and eventually gets both ship and treasure home intact.

THE SEA QUEEN. A tale of the sea and seafaring people, told by a girl, Jessie, who married Richard, a captain, and goes with him on an adventurous voyage. It includes a mutiny, a ship on fire, and a storm.

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LITTLE WOMEN. This is one of the most delightfully homelike books for girls which have ever been written. The character of Jo is drawn very vividly, and we all grow to love the tom-boyish girl who manages to get into so many scrapes and awkward positions and then get out of them cleverly.

LITTLE WOMEN WEDDED. This is a continuation of the life of "Little Women." Meg, happily married at the beginning of the book, experiences the many trials and amusing difficulties of a young wife. As the book draws to a close we see the "Little Women" changed into "Good Wives" and all ends happily.

Marjorie Bevan

FIVE OF THE FOURTH. A very merry little quartette were gathered in the Recreation Room on the first day of the Summer Term; and in discussing their plans were quite determined that no one should be allowed to share, or spoil, their companionship. But Peggy Lawson, a new, shy girl, intrudes, with the result that they have more fun and adventures than ever.

Jennie Chappell

AILSA'S CHUM. A deeply-moving girl's story. Life proceeds happily and unevenly in the Brereton household until there comes a railway accident and a strange baby is thrust upon the family. Soon after complications begin, and a fine story is unravelled.

Jennie Chappell

GLADWYN. This book is described by the author as "a circle of fortune," and concerns the adventures of Gladwyn, heiress to a worthless estate. How she faces her difficulties and goes to London and finally finds much love and happiness is told with a swinging style.

Nancy Delves

THE FOURTH FORM. Mona Rhodes begins her life at school by hating and quarrelling with her popular cousin, Allison, but Nonie Shields the merry madcap of the Fourth Form becomes her inseparable chum, and Mona enters with zest into Nonie's hilarious schemes.

WELL PLAYED SCOTTS. A fine story dealing with the struggle Micky Quellan and Audrey Harvard had to pull Scotts back to its old position of Cock House of Beverley College. All the things that make the summer term the jolliest of the year are here.

Bertha Leonard

THE HOUSE OF DOUG. Judith Douglas is the middle member of a lively, rollicking family. Full of life and spirit, and mischief, she is an incorrigible tease, but adored by all the others. There is tremendous excitement when their father inherits a lovely old mansion, with old oak, ancestral portraits, traditions and ghost all complete.

Bessie Marchant

CICELY FROME. The story of a girl, who, a captain's daughter, learns early in life that her father is missing. She goes to Ceylon and has many enthralling adventures, the chief of which is the tracing and rescuing of a stolen baby. Finally, the mystery surrounding her father's disappearance is cleared up.

Mrs. Herbert Martin

THE LONELIEST GIRL IN THE SCHOOL. The story of the Princess Ottilia, who comes from abroad to live at an English school while her father is travelling. Shy and reserved by nature she soon becomes "the loneliest girl in the school."

Irene Mossop

CHRIS IN COMMAND. Two sisters, Keith and Rosalie Renford, are forced, owing to lack of money, to leave an expensive school and to go to a day school. There is plenty of sport and excitement in this fine story of life at a girls' school.

PRUNELLA PLAYS THE GAME. Prunella Prendergast was quite unlike the orthodox nervous new girl, but the way in which she played the game, won her form-mates' hearts and at the end of her first term one and all voted her a "good sport."

NICKY, NEW GIRL. It tells of Diamond Kenley, the captain of the Vikings House at St. Hilary's School and her young sister, Monica (Nicky, for short). The story describes the rivalry between the sisters and is chock full of excitement and sport.

Sibyl B. Owsley

DULCIE CAPTAINS THE SCHOOL. The story of a shy, diffident girl who was not at all happy when circumstances made her captain. But she faced her difficulties with pluck and came through her dreaded ordeal with flying colours and won the love and respect of the whole school.

Mary Louise Parker

PAT OF THE FIFTH. A quite delightful story of schoolgirl life. Pat O'Farrell is really rather a dear and attracts the love of most people she meets, old and young. Girls will enjoy reading about her adventures and the doings of herself and her friends, both boys and girls.

MOLLIE OF ST. MILDRED'S. Mollie Winfield was one of a family; Chris Carstairs was an only child, and somewhat spoilt. Both arrived at St. Mildred's, and girls will enjoy reading about their friendships and their work and their play, and their prowess in games and sport generally.

'MISS SPITFIRE' AT SCHOOL. "Miss Spitfire," or to be exact, Gay Hamilton, is a character that all readers will love. The story of her life at Rolsham Manor School and how she overcomes her unpopularity will appeal to all girls. This book is packed with excitement, fun and sport.

THE GIRLS OF ST. HILDA'S. Coming back from the Easter holidays, the girls found that their much loved and admired Captain was on her way to Canada for good. But the new captain has many staunch pals and in the end wins through.

A. E. Seymour

A SCHOOLGIRL'S SECRET. This is a story of a girl who paid for her own schooling by writing short stories. She had promised not to reveal her secret, and had to endure a good deal from the curiosity of the girls and the suspicion and measures of some of them. But she had some good staunch friends who stuck to her through thick and thin.

H. B. Stowe

UNCLE TOM'S CABIN. People who were not alive in 1851, when "Uncle Tom's Cabin" was written, will not be able to understand the great excitement caused by this book, both in England and in America, when the struggle between those who wished to abolish slavery and those who desired to perpetuate it resulted in the American Civil War.

Mabel L. Tyrrell

VICTORIA'S FIRST TERM. Victoria Alberta Mackain begins her school life all wrong, and gets out of favour with nearly all the girls, to say nothing of worrying the headmistress. But she soon finds her own place and ends by being recognised as a "real sport."

May Wynne

CAROL OF HOLLYDENE SCHOOL. A delightful school story, full of pranks and games and high spirits. There is also a mystery which sets the tongues of the unpleasant set wagging against Carol, but her special chums are loyal and all ends well.

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Harold Avery

A BOY ALL OVER. Fred and Bob, two school chums, who are by no means namby-pambies, have many escapades, but come out on top, largely owing to the hero's sister, who proves a good pal to both.

R. M. Ballantyne

THE YOUNG FUR TRADERS. When he was a boy, sixteen years of age, Robert Michael Ballantyne was employed as a clerk by the Hudson Bay Fur Company. He went into Canada, to Rupert's Land, the name given on the formation of the Hudson Bay Company, in the year 1670, by Prince Rupert.

THE CORAL ISLAND. One of the finest boys' stories ever written. The thrilling and joyous adventures of the castaways, Ralph, Jack, and Peterkin on their romantic desert island will never be forgotten. No boy's reading is complete before he has discovered Ballantyne's wonderful yarn.

MARTIN RATTLER. Many of the adventures in this story befall the hero in the romantic forests of Brazil ; but before these experiences there come a sea voyage, an encounter with pirates, a wreck, and other thrilling incidents. It has always been a favourite book with boys.

R. L. Bellamy

THE ADVENTURES OF SCOUT GREY. Scout Grey was a scout of the first water. He was more than a scout, he was also a clever amateur detective ; and his pluck and ingenuity in unmasking "wrong 'uns," to say nothing of breathless adventures, will delight all boys.

Tom Bevan

THE MYSTERY TRAIL. Becoming separated from his party while out on an expedition, Ronald Leslie is surrounded by black men, bound and gagged, and carried away. To his amazement he finds that he has been kidnapped by order of a white man, who is a kind of king in the wild country.

BOB BLAIR—PLAINSMAN. Bob Blair, riding back to his homestead in Australia one day, finds it burnt to the ground, and all his stock stolen. The story of the struggle between Bob, supported by his friends, and Sandy Malone, the bushranger, and his followers is cramfull of thrills.

Harcourt Burrage

THREE CHUMS. The three inseparables were disgruntled because they had been moved from the cock house to a new house, and determined to slack both in work and games. But they grew sick of idling, and the new term found them inwardly rather ashamed of themselves.

D. M. Callow

TOBY IN THE SOUTH SEAS. Toby and Jerry were twins who went to live on a South Sea island with their parents and two sisters. The whole family fairly revelled in the very different life, and the adventures of the two boys make very exciting and interesting reading.

F. Carlton-Wiseman

ONE EXCITING TERM. And a truly thrilling term it was, with enough excitement to last most boys a lifetime. Boy Scouts (and all other lads, too) will revel in this story of mystery and pluck and adventure.

Harry Collingwood

THE WRECK OF THE "ANDROMEDA." A thrilling story of a shipwrecked party, who land on a wonderful island, where strange things happen to them. The moving spirit amongst them is young Massey, one of the ship's officers, whom all boys (and others) will much admire.

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UNDER A FOREIGN FLAG. The Story of Paul Swinburne, a snotty who, through the machinations of his cousin, is court-martialled and dismissed the Service. He joins the navy belonging to another country.

Harry Collingwood & Percival Lancaster

IN THE POWER OF THE ENEMY. Hugh Marchmont is devoted to his little brother Jack. During trouble with the Zulus the child is stolen by Hugh's arch-enemy and given to the black warriors. The wildest, most hair-raising adventures happen to both brothers.

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J. Fenimore Cooper

TWO ADMIRALS. A vivid story of sea-fighting, in which the two admirals, who had been almost life-long friends, find themselves out of sympathy with one another concerning the Jacobite cause. However, in time of stress and danger, friendship proves stronger than opinions.

George Cupples

THE GREEN HAND. Starting as a very green hand, he soon became as smart as paint. Later, when sailing as a passenger, he takes command in an emergency, and returns home in charge of a prize captured by himself.

Chas. Edwardes

THE NEW HOUSEMASTER. Who was he? The boys didn't know, nor the headmaster, nor the police. But the gang of coiners knew, and used the boarding school to cover their operations. Eventually they made good their escape. How was it done?

H. Elrington

THE OUTSIDE HOUSE. Harry Vereker's father having died, his rather mean uncle sends him to a big public school, but enters him at "Pugsleys," the house outside the school gates. Harry brings a new spirit into it, and the story of how the outside house "makes good" is very interesting reading.

G. Manville Fenn

THE BLACK BAR. Two chums are midshipmen on a vessel fighting the slave-traders. Bob and Mark, after many desperate escapades, capture two slave-ships, and gain heaps of prize-money for all.

OFF TO THE WILDS. Two boys are first taught shooting by their father and are bought all sorts of equipment. Taken hunting, they bag every sort of animal—lions, rhinos, elephants, giraffes, etc.

FIRE ISLAND. The adventures of a cheery ship's crew among Papuan savages. Cast high and dry by a tidal wave upon the shore of a volcanic island, they find it a veritable hunter's paradise. Plenty of adventure.

THE SILVER CAÑON. Lascelles makes a powerful friend by curing an Indian chief named "Beaver" of an arrow wound, and in return he is shown the Silver Cañon containing wealth untold. Adventures with bison, bears and rattlesnakes, make up a splendid story.

R. A. H. Goodyear

STRICKLAND OF THE SIXTH. Owing to its inaccessibility on top of a hill, Hanenhall School has fallen on bad days. But "Strick," the captain, determines to make things hum. How he does it so that three hundred new boys are expected by the next term is a very interesting story.

BOYS OF THE MYSTERY SCHOOL. A story full of thrills and containing a particularly intriguing mystery. There is also a feud with a neighbouring school in which our friends of the Mystery School come off best, and fine descriptions of football and cricket games. A very good story for boys.

THE FELLOWS OF TEN TREES SCHOOL. Nearly everybody resented "Jig" being a member of the School. The decent boys ignored him and the bullies made his life there a misery. But, in the end, his pluck and patience and steady endurance won him the respect of masters and boys alike.

G. Forsyth Grant

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THE BERESFORD BOYS. Wilmot, of Beresford School, is accused of breaking school regulations, and his stubborn assertions of innocence only serve to harden opposition. After an obstinate time, he has an opportunity of helping his master save his new book from fire, disports himself generally like a hero, and clears his character entirely.

J. Percy Groves

CHARMOUTH GRANGE. Philip Ruddock caused his old kinsman to be poisoned, and tried his best to do away with the young heir. But young Ronald Cathcart, with tremendous pluck (and no little luck), came into his own after many hair-raising adventures.

A. L. Haydon

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Kit Higson

THAT SURPRISING BOY, SPINKS. They were a jolly lot of youngsters, but harried by a big bully, until "that surprising boy" arrived; and the *most* surprised person was the bully, who found he had met his match.

Ascott R. Hope

THE BOYS OF WHITMINSTER. This book recounts the adventures and misadventures of as lively a bunch of schoolboys as you could wish to meet. The titles of the sections are: The Favourite, The Burglar, A History of Hampers, The Misfortunes of an Eleven, St. Valentine's Day.

SCHOOLBOY STORIES. Stories about boys for boys by this ever-popular author: scrapes and jokes, adventures and surprises all come into the various stories—eight long ones in all. The stories are written in a bright style and are full of life.

REDSKINS AND SETTLERS. Yarns of life in the Wild West. Many thrilling adventures are recorded in graphic style. The times of Buffalo Bill, and Kit Carson, the times of fierce fighting with Red Indians and with all the perils of a new country, are dealt with in these stories.

THE TRUANT FROM SCHOOL. The story of a boy whose parents have died and left him to the tender mercies of a little backwoods community. He runs away and has exciting times among Red Indians.

Thomas Hughes

TOM BROWN'S SCHOOL-DAYS. This great classic boy's book continues its popularity; it is the finest of all school stories, and one which every boy must read at some period or other in his boyhood. Your father will tell you how *he* enjoyed it when he was your age.

George Gibbard Jackson

THE QUEST OF THE OSPREY. The story of the hunt for a mine of fabulous value, both an English captain and a Frenchman being very keen. Two boys who stowed away on the Englishman's ship come in for any amount of excitement and danger and adventure.

Peter Mael

UNDER THE SEA TO THE NORTH POLE. A thrilling story of adventure in the Arctic regions, with hardships galore met with pluck and endurance. Mutiny and treachery have their part, and strenuous fights with polar bears, and dangers of all kinds.

Captain Marryat

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Robert Overton

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Walter C. Rhoades

OUR FELLOWS AT ST. MARK'S. This is a fine school story. It concerns the adventures of Grayson and his friends at St. Mark's School. All the elements which go to make up a good school story are here : exciting school sports, cricket and football matches, the thrashing of a bully.

J. G. Rowe

ROUND THE WORLD WITH DRAKE. A story of Sir Francis Drake's voyage round the world in "The Golden Hind," of the voyages, many and adventurous, victories over the Spaniards, endurance, of storms and hardships and triumphant return to Plymouth, to say nothing of the special exploits of a charming young hero.

Michael Scott

TOM CRINGLE'S LOG. The author of these moving adventures was a University man who went to Jamaica and the West Indies as a planter. By his keen observation he collected the materials that he used in this sprightly book. The book is packed with incident, the style is lively and full of fire, so that this story has remained very popular ever since its appearance in 1833.

Jules Verne

THE ABANDONED. This is the story of the mysterious island upon which the castaways were "Dropped from the Clouds" and also the story of a neighbouring island that proved even more of a mystery. On this second island they find "The Abandoned," a man with a strange history, which the story relates.

ADRIFT IN THE PACIFIC. Just the book for boys! A party of schoolboys suddenly find themselves adrift on the mighty ocean. They are wrecked on a lonely island. How do they fare ? What can they do ? Read how they set up a little colony and governed it, how they hunted, fished, explored and finally overcame some murderous mutineers thrown ashore on the coast of their little island.

Jules Verne

AROUND THE WORLD IN EIGHTY DAYS. Phineas Fogg, for a wager, attempts to make a circuit of the earth in eighty days. It is a case of whirlwind travel, and the story of the journey goes along with a rush of excitement. Adventures crowd upon Phineas ashore and afloat, enemies try to thwart him, accidents delay him, and he returns to London just too late, and yet in time! Therein lies a puzzle.

THE CLIPPER OF THE CLOUDS. The most wonderful aeroplane that ever navigated the air, and yet it was invented in Verne's magical brain long before the first airman set his propeller whirling. Captain Robur does what no airman can do to-day, and the story of this world-wide voyage is one continuous thrill.

THE CRYPTOGRAM. This was the secret document, written in a difficult cypher, which proclaimed the innocence of Joam Dacosta, a man condemned to death for a crime of which he was innocent. The story of the trial and the unravelling of the "Cryptogram" at the last moment makes an enthralling story.

DROPPED FROM THE CLOUDS. Five men escaping by balloon from an American city in war-time, are carried out to sea by a hurricane. After the most acute perils they are cast upon an island far from land. Here the heroes settle, and provide themselves with clothes, food and weapons by a clever use of the natural products of their new home.

THE FUR COUNTRY. An exciting story of the wonderful land of the Midnight Sun. It tells of the perils and excitement of trapping in the Arctic Circle, and the hunting of wapiti and polar bears and silver fox, etc., varied with adventures among icebergs and the great rivers and lakes of the Fur Country.

THE MASTER OF THE WORLD. "Robin the Conqueror" he calls himself, because he considers that the wonderful flying machine he has invented and constructed gives him complete control of the destinies of all nations. But he comes up against John Stock and finds he is not so powerful as he thought he was.

FROM THE EARTH TO THE MOON AND A TRIP ROUND IT. An American determined to pay a visit to the moon; so he built an enormous gun, and a house like a shell, and tried. The results of his experiments are contained in this astonishing book.

GODFREY MORGAN. Godfrey Morgan has everything a young man can want, but he is weary of luxury and longs for adventure. His fond uncle allows him to go off on a voyage with his tutor, a most egregious fool. The ship sinks under them, and the two are thrown upon an island, and have just as much adventure and hardship as they can put up with.

EIGHT HUNDRED LEAGUES ON THE AMAZON. Not merely a description of a journey down the most wonderful river in the world, but the story of a brave gentleman wrongfully accused of a crime, and the schemes of a rascally adventurer to blackmail him and his family.

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