

XIX

The Second Portrait Issue

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The First Design (without POSTES)

The second issue to bear the portrait of King Fuad had a two-fold origin: meeting the new UPU requirement for identification of the country and denomination in Latin letters, and bringing the printing of its postage stamps home to Egypt. Although the contract with Harrison & Son was in effect until the end of 1925, the Ministry of Finance in 1924 approached the Survey Department of Egypt, which was in the business of printing maps, about its capabilities for producing stamps. The proposal was accepted, and design work and printing experiments were put under way. The King authorized the necessary credits to be extended for purchasing photogravure equipment from England and announced an international competition, widely advertised, for designs. Although 300 entries were submitted, none was found satisfactory, and ultimately designs generated by the Survey Department itself were chosen.

The designs (Fig. 1) utilized a portrait by Hanselmann (Anglo-Swiss Studio, Cairo), with four different surrounds and minimal inscriptions in French and Arabic. Although new supplies would not be needed for some time, by 1925 full production was under way in order for the Survey Department to gain experience with the new equipment. This issue can thus be regarded as experimental, especially as regards the early printings.

The definitive treatment of this issue is due to Dr. Gordon Ward¹, and for the most

Fig. 1 The four designs chosen.



part, only small details can be added (although there are some unresolved uncertainties). The only major addition is a comprehensive study of the 5m. value by John Revell².

Printing and Proofs

Essays do not appear to have survived. However, it can be deduced that there was one drawing only for each of the surrounds, plus panel drawings for the denominations. The composite drawings incorporating the King's portrait were used to make photo-originals, from which unit negatives (die negatives) were generated one-and-a-half times the final size³. All plates (cylinders) were derived from these die negatives, although more than one die negative was prepared for some values (see below). The multipositives made from them consisted of two panes of 100 each for all values 1m. to 200m., and one of 25 subjects for the 500m. and £E1.

Although there must have been innumerable proofs, I know of only one item that might be considered a working proof. It is an imperforate pair of the 5m., printed in pale brown on watermarked paper, and showing an almost indiscernible diagonal screen. However, proofs of two kinds were produced for the King: imperforate on thick paper imprinted CANCELLED on the back, and on watermarked, gummed paper as issued, with obliquely misplaced perforations. One pane of 100 (or of 25 for the two high values) of each kind was made for each printing (control number). These came on the market when the Palace Collections were sold. Unlike all the CANCELLED proofs made of other Egyptian stamps, which were imperforate, one pane of the 5m. was produced perforated 13½. Correspondence between Egypt and Thomas De La Rue & Co. implies that die proofs of some values were sent to the firm for use as models for the production of postal stationery for which De La Rue held the contract, but I do not know the fate of them.

The printing machinery utilized copper cylinders mounted on cast iron and was sheet-fed. However, in 1930 chromium plating was adopted. This allowed a greater number of sheets to be printed before wear rendered the cylinders unsatisfactory. Many cylinders were evidently on hand and for the most heavily used denominations more than one cylinder was used in some printings, especially of the 5m. Unlike the First Portrait Issue, a mesh screen was used; it had 175 lines to the inch and was made of celluloid. In 1932 it was replaced by a similar screen made of glass, but no philatelic consequence has been noticed. The orientation of the screen when the 'carbon' transfer paper was exposed to it varied considerably, but the variations fall cleanly into two groups: at right angles to the design ('horizontal' screen) or diagonal to the design ('diagonal' screen) (Fig. 2).

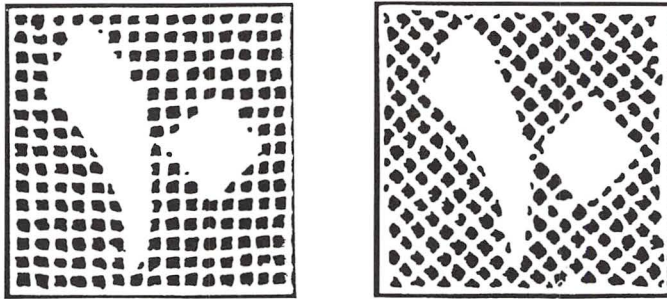


Fig. 2 Horizontal and diagonal screens.

Paper, Watermark, and Perforation

The paper was manufactured by Samuel Jones & Co. of London. It was not quite so smooth as that used for the First Portrait Issue. Under high magnification, diagonal laid lines can be discerned. It was watermarked with a crown and Arabic *fe'* (F for Fuad) in multiple, and continued in use for all of the stamps produced by the Survey Department until the end of the monarchy.

Perforation was by a comb machine that perforated ten stamps (five of the two high values) at a stroke traveling from left to right. The tines of the comb as used on the small stamps consisted of either 13 or 14 pins, and as a consequence, the top right and bottom right corners show either a slightly wide tooth, or a slightly narrow one. Two markedly different sizes of holes occur on some values, perhaps all. The procedure left the left and bottom sheet margins uncut by perforations. No errors of perforation are known.

Although printing began in 1925, no stamps were issued until 1927. The 1, 2, 3, 5, and 10m. were issued in October 1927, followed by the 15m. and the 50m. (November). The next year saw the 4m. (Feb. 1928), 20m. (ca. May), 100m. (May), and 200m. (May). The dates of issue of the 500m. and the £E1 are not known.

Each of the small stamps (1m. to 15m.) issued in 1927 or 1928 exists with both horizontal and diagonal screens⁴. The former are scarce to rare in unused state, and not easy to find used. The difference can be seen with the unaided eye, and the two kinds can be considered catalogable varieties. The large stamps (20m. to 200m.) as well as the two high values exist only with diagonal screen. However, owing to the use of modified die negatives, each of the large stamps exists as two quite distinct types. The appearance of the first printings (1927 and 1928) suffered because the background to the portrait was too dark and some other details were considered too light. Accordingly, a modified photo-original, differing only in the depth of tint of selected parts of the design, was prepared, and from it were made new die negatives for each of the denominations 20m. to 200m. Besides the background of the oval, differences are apparent in the vertical stripes in the spandrels (made darker) and the velvet inside the crown (made darker and more distinct). Thus it is that each of the large stamps has two Types (Fig. 3), which are easily distinguished. They coincide with changes in shade and control numbers also.



Fig. 3 The two die-negative Types of the large stamps.

Control Numbers

Control numbers are inscribed on the left margin adjacent to position 91 of each pane. Like the previous issue, they consist of a letter (usually A) and a number corresponding to the last two ciphers of the year of printing; thus, A/26, the first printing in 1926. When a cylinder was used for a later printing, the previous control number was lined through and a new one added beside it. If several cylinders were used in the same printing, each had the same control number. However, the control numbers were drawn by hand and each one differs slightly in shape or position from the others, a feature that allows the number of cylinders used to be deduced. For most denominations one cylinder sufficed and it is only the denominations below 20m. that required two or more. Descriptions of the known variations of specific control numbers have been given by Ward¹. The control numbers were probably put on the multipositive in some cases, but there can be no doubt that they were put directly on the cylinders in many cases, if not most, for there are many instances of a specific cylinder being used in successive printings, each time with an amended control number. The preferred method of inscription appears to have been to draw the control separately and then to transfer it with a small piece of carbon transfer paper in the same manner as that in which the plate as a whole was made. The control numbers for each denomination are listed in Table 1 along with the recorded quantities printed and the shades or colors associated with them.

Even when only one cylinder was used, there were two versions of the control number, one for each pane; they have been described and identified by Ward¹. In most cases, small flaws on the multipositive allow some stamps or blocks to be allotted to a specific pane as well. However, because one pane on the cylinder was poorly etched and was not used, only one version of the control A/36 of the 3m. exists. An unusual error occurred in converting the A/28 cylinder of the 50m. to A/29. The '9' was reversed, looking like a distorted e; this was apparently noticed before printing, and the A/2e control was lined through and a proper A/29 added.

Shades and Colors

Shades and colors varied considerably over the ten-year life of this issue. For some values, notably the 1m. and 2m., there was little variation except for depth, but for others, notably the 10m. and 100m., the variations were so great as to amount to different colors altogether, albeit unintended. The color descriptions in Table 1 are mostly derived from use of the *Gibbons Colour Guide* on actual stamps. Since they do not always correspond to the descriptions used in the Gibbons catalogs, the latter have been given as well in some cases.

There were also several deliberate changes of color resulting from changes in postal rates. An increase in international rates in 1931 caused the blue of the 15m., the original foreign letter rate, to be shifted eventually to the 20m. value, and the 15m. then appeared in a new color, a deep, dull purple. The 10m., which previously had paid the foreign postcard rate, was changed to violet, and a new value, 13m. rose-carmine, was issued for the new rate. The colors of the 3m. (brown) and 4m. (green) were interchanged in 1931, but the 4m. reverted to green (a deeper shade) in 1933, and the 3m. to brown (much darker) in 1937. The reason for these changes is obscure. Finally, a new denomination, 40m., was issued in 1933 for use on foreign air mail, it is said. The 20m. blue, originally printed in the large size, was issued in the standard small size in 1934.

TABLE 1 — THE SMALL STAMPS
Control Numbers and Associated Data

Control	Screen	Die	Printing	Shade or Color
1m.				
A/26	H	1	8,900,000	dull orange
A/27	D	1	6,100,000	do.
A/29	D	1	7,200,000	do.
A/30	D	1	8,200,000	do.
A/31	D	1	10,650,000	do.
A/32	D	1	6,450,000	do.
A/32 A/34	D	1	6,370,000	do.
A/34 A/35	D	1	3,790,000	do.
A/35	D	1	2,100,000	do.
2m.				
A/26	H,D	1	7,380,000	greyish black
A/27	D	1	4,250,000	do.
A/28	D	1	8,500,000	do.
A/29	D	1	6,400,000	do.
A/30	D	1	9,900,000	do.
A/31	D	1	7,450,000	do.
A/32	D	1	5,400,000	do.
A/32 A/34	D	1	1,970,000	do.
A/31 A/32 A/34	D	1	2,360,000	do.
A/31 A/32 A/34 A/35	D	1	7,050,000	do.
3m.				
A/26	H	1	2,130,000	light brown
A/28	D	1	1,590,000	do.
A/29	D	1	1,500,000	do.
A/30	D	1	1,930,000	myrtle green
A/30 A/31	D	1	820,000	deep myrtle green
A/32	D	1	5,500,000	myrtle green
A/32 A/36	D	1	150,000	deep sepia
A/36	D	1	150,000	do.
A/37	D	1	1,820,000	do.
4m.				
A/26	H,D	1	2,000,000	light green (H), green (D)
A/28	D	1	1,590,000	green
A/29	D	1	600,000	do.
A/30	D	1	1,070,000	brown
A/31	D	1	1,950,000	do.
A/32	D	1	570,000	do.
A/33	D	1	1,125,000	deep bluish green
A/34	D	1	2,200,000	deep bright myrtle green
5m.				
A/25	D	1	5,850,000	light chestnut
A/26	Ha	2		do.
	Hu	2		do.
	H	2		do.
	Hau	2		do.
	Total		57,000,000	
	D	4		booklets

TABLE 1 contd.

Control	Screen	Die	Printing	Shade or Color
5m. contd				
A/27	D	4	26,550,000	light chestnut
A/28	D	4	42,400,000	do.
A/29	D	4	45,750,000	do.
A/30	D	4	56,100,000	bright chestnut brown
		D	5	booklets
A/30 A/31	D	4	4,622,000	do.
A/31	D	4		dark chestnut
	Da	4		do.
	Total		45,977,400	
	D	5		booklets
A/32	D	4	46,750,000	light chestnut
	D	5		booklets
A/33 (listed by Ward but not in Survey Department records)				
A/33 A/34	D	4	14,660,000	dark chestnut & booklets
	D	4	14,980,000	do.
A/34	D	4	41,550,000	do.
A/35	D	5		booklets
A/33 A/34 A/35	D	4?		booklets
none	D	3		booklets A/30 to A/35
10m.				
A/26	H	1	6,500,000	Venetian red
A/27	D	1	3,100,000	brown-red
A/28	D	1	3,950,000	do.
A/29	D	(2?)	4,300,000	do.
A/30	D	1	4,515,000	do.
A/30 A/31	D	1	1,350,000	do.
A/31	D	1	1,430,000	bright brown-red
A/34	D	1	1,140,000	deep violet
A/34 A/35	D	1	1,700,000	do.
13m.				
A/32	D	1	4,850,000	deep rose
15m.				
A/26	H,D	1	7,920,000	ultramarine
A/27	D	2	3,150,000	deep blue
A/28	D	2	5,700,000	do.
A/28 A/29	D	2	875,000	
A/29	D	2	7,735,000	dull ultramarine
A/30	D	2	7,200,000	do.
	D	2		booklets
A/31	D	2	5,450,000	do.
A/31 A/32 A/33	D	2	1,700,000	deep purple
A/31 A/32 A/33 A/34	D	2	1,675,000	deep plum
A/35	D	2	3,750,000	deep dull purple
20m.				
A/33	D	1	1,125,000	blue
A/34	D	1	2,240,000	deep blue

H = Horizontal. D = Diagonal. a = all-over. u = slopes upward to right.
d = slopes downward to right. The quantities do not include the booklet stamps.

High Values

The two high values, which were bicolored, underwent a change in printing method. They were originally printed entirely by photogravure, but it is said that there were difficulties in obtaining good registration with the available equipment. Only the first printings (control A/27) were overall photogravure; in subsequent printings (Table 2), the medallion remained photogravure but the surround was printed by photolithography. The two kinds of each value are major varieties and are easily distinguished by observing the outer edges; the photogravure examples show a fine saw-tooth effect due to the diagonal screen, whereas the lithographed ones show only smooth edges. There are also small differences in shade. With a printing of only 9000, the photogravure 500m. stamp is the scarcest of the entire issue, barring screen varieties.

The 500m. with lithographed surround (duty plate) had four printings, differentiated not only by shade and control number, but also by a change in the die-negative for the surround between the first and the second printings. In Type I, used in the A/29 and A/30 printings, the very thin white oval outside the inner oval is incomplete and the Arabic lettering and scrollerly are slightly thinner, whereas in Type II, which followed, the white oval is continuous and the Arabic lettering and scrollerly are slightly thicker (Fig. 4). The letters LL or LLS are linked together in some positions in both Types; this feature distinguishes them from the all-photogravure printing).

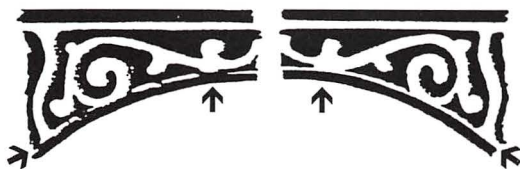


Fig. 4 The two types of the lithographed 500m.

TABLE 2 — THE LARGE STAMPS
Control Numbers and Associated Data

Control	Type	Printing	Shade or Color
20m.			
A/26	I	1,950,000	light olive green to sage green
A/27	I	320,000	olive green
A/28	II	1,750,000	do.
A/28 A/29	II	1,900,000	deep olive green
A/30	II	1,640,000	do.
A/31	II	2,430,000	deep olive green (bronze green)
A/32	II	7,150,000	light blue
40m.			
A/32	II	1,700,000	deep brown to sepia
A/37	II	1,775,000	do.
A/33 A/36	II	540,000	do.
50m.			
A/26	I	1,250,000	greenish blue
A/27	I	800,000	deep turquoise blue
A/28 A/29	II	425,000	blue-green
A/28	II	150,000	
A/29	II	975,000	deep turquoise blue
A/30	II	1,050,000	do.
A/31	II	420,000	do.
A/32	II	820,000	do.

TABLE 2 contd.

Control	Type	Printing	Shade or Color
50m. contd.			
A/32 A/35	II	540,000	do.
A/36	II	125,000	do.
A/36 B/36	II	320,000	do.
A/36 B/36 A/37	II	480,000	do.
A/37	II	300,000	do.
100m.			
A/26	I	320,000	claret
A/27	I	200,000	deep redish purple
A/29	II	130,000	do.
A/30	II	257,000	deep dull purple
A/30 A/31	II	250,000	do.
A/32	II	280,000	purple-black
A/32 A/37	II	450,000	do.
200m.			
A/26	I	130,000	violet
A/27	I	100,000	
A/35	II	60,000	dark dull violet
A/35 A/37	II	125,000	deep reddish lilac
500m.			
A/27	all photogravure	90,000	brown and deep turquoise blue
A/29	frame litho, Type I	10,000	grey-brown and turquoise blue
A/30	frame litho, Type II	10,000	deep grey-brown and blue-green
A/34	frame litho, Type II	13,000	do.
A/35	frame litho, Type II	25,000	dark brown and blue-green
LE1			
A/27	all photogravure	32,000	deep slate green and chestnut
A/35	frame litho	25,000	slate green and orange-brown

The 5m. Denomination

The 5m. requires special attention, in part because it was the first to be printed, and in part because larger quantities were needed, resulting in the use of more cylinders. It was the subject of a detailed study by Revell². The initial printing (control A/25), obviously experimental, was two years before the new issue was actually put on sale. But this printing itself was nevertheless not put on sale until 1936, perhaps only because of the normal stacking effect (first in, last out). Consequently, for this as well as other stamps, control numbers cannot be assumed to show the year of issue but only the year of printing.

Five different die negatives have been recognized, in contrast to the other values of the set. They are recognizable principally by attention to the edges of the medallion, which shows different extents of a faint shadow effect on parts of its rim. This effect is a result of the construction of the original by assembling component parts, one of which was a cut-out of the medallion. If this was not glued down perfectly flat, and if the assembly was not perfectly evenly illuminated when the die negative was made from it, a faint shadow line would show on the die negative, corresponding to part of the cut edge of the medallion. These and some other features of the five die negatives are shown in

Figure 5. One consequence is a difference in size: sheet stamps of controls A/25 and A/27 to A/35 are larger (22.75mm high), whereas A/26 stamps and booklet stamps from A/30 and ~~A/33~~ A/34 A/35 are smaller (22.5mm high).

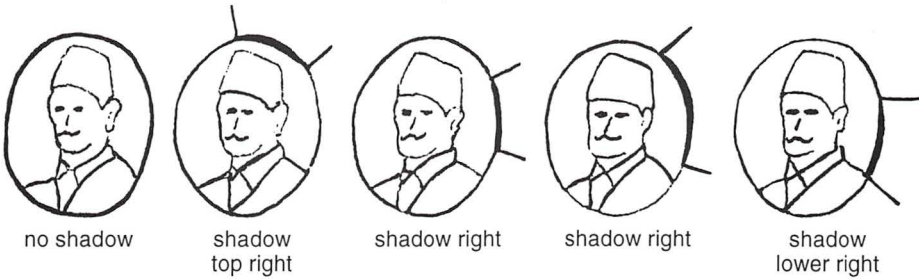


Fig. 5 Features of the die negatives of the 5m. stamps (courtesy of A. John Revell).

Six different orientations of the screening exist², although not all of them occur with each die negative (see Table I). In addition to the primary subdivision between horizontal orientation and diagonal, another subdivision is whether the screen extends over the entire plate surface, thus showing in the areas that are properly colorless, such as between stamps, or is tailored to cover only the printed areas. The overall screening is easily recognized, because it gives the appearance of lightly tinted paper. The third subdivision has to do with small deviations from the horizontal, such that the lines slope slightly. These are shown in Figure 6. Altogether there are nine different combinations of die negative and screen.

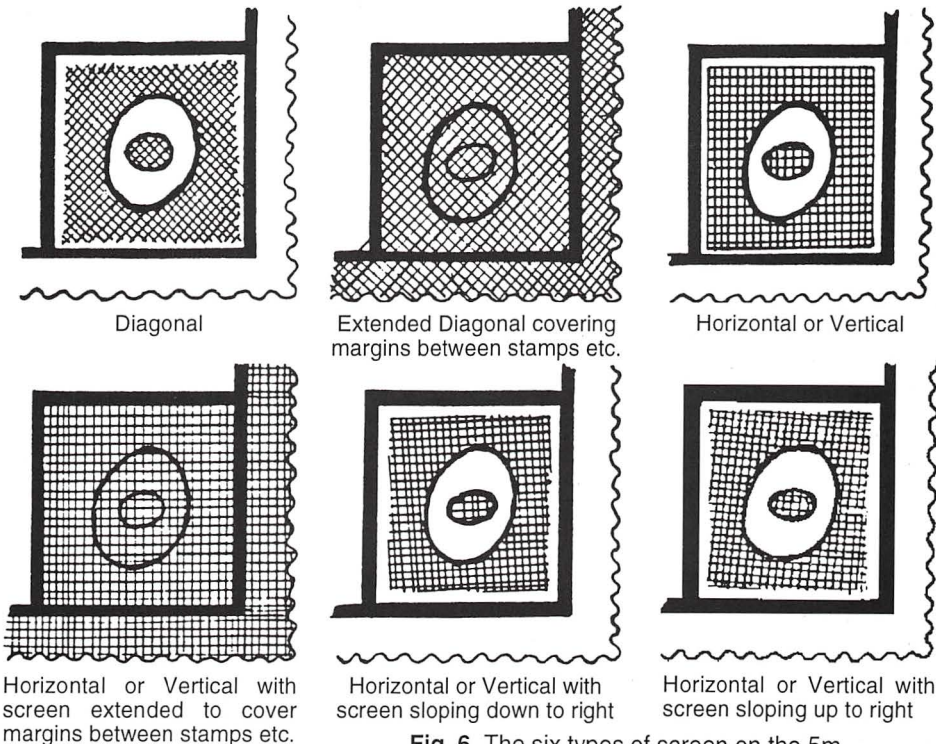


Fig. 6 The six types of screen on the 5m (courtesy of A. John Revell).

The 15m. Denomination

The 15m. appears to have had three die negatives. Most of the stamps with control A/26 are large (22.75mm high; die negative 1), whereas all other sheet stamps are unusually small (22.25mm high; die 2). The third die negative was used for the booklet stamps; it is close to 22.5mm high. Actually, the horizontal measurement also varies in proportion to the vertical, the different die negatives being larger or smaller, but the effect is less easily measured in the shorter, horizontal dimension.

Plate Flaws and Retouches

Plate flaws and retouches are not so prevalent with this issue, and have not received the attention that those on the First Portrait Issue have. A few have been reported⁵, but their positions and their constancy are not known. The only plate flaw that is well known



Fig. 7 The ONE flaw on the £E1.

occurs on the £E1 with photogravure duty plate. It consists of a thick, colorless line closing the top of the U of UNE so as to convert it to ONE (Fig. 7). It is found in position 17 of control A/27 (thus in the control block of 4), but not on all sheets. The same position has some small, colored dots outside the frame, below the value tablet, and so it can be recognized, whether the 'ONE' flaw is present or not. Chaftar⁶ has offered the explanation that two cylinders were used, made from the same multipositive. Since the control numbers are identical, they were presumably inscribed on the multipositive, and the 'ONE' is a cylinder flaw, whereas the dots outside the frame are features of the multipositive. Less well known are two plate flaws on the 500m.; position 2 of the A/27 printing has a broken

letter *sad* (ص) (i.e., the loop is broken on the upper left side) in the top inscription (also reported on position 4, control A/30). In the A/29 and A/30 printings, position 15 shows a semicircular white flaw above the word CINQ.

Errors of Watermark and 'Doubling'

No true errors are known, but a damaged watermark bit (letter *fe*' badly bent) has been found on the 50m.⁷ (see Chapter XXVI, Express Stamps, for more detail) and it is probable that it exists on most values. Inverted watermarks have been recorded on the 1m., 4m. brown, 5m., 10m., 13m., 15m., and 500m.; all but the 5m. are scarce. The controversial variety of an apparent double impression, which is possibly due to ink drag, exists on most values; some examples are quite prominent⁸. (See the discussion of such varieties in Chapter XVIII.)

Booklets

Booklets were prepared in two forms: four panes of six of the 5m., and two panes of the 5m. plus one each of the 10m. and 15m. Special cylinders were used for these, producing two sheets of 120 composed of two panes of 60 with a vertical gutter between (Fig. 8)⁹. The panes themselves were tête-bêche to each other, and within each pane three vertical columns were tête-bêche to the other three. (Dr. Ward asserted that some booklets were made up from sheets that had no tête-bêche arrangement, but no documentation was



Fig. 8 A strip from an uncut sheet of booklet panes, showing tête-bêche arrangement.

given, and the material in the auction of the Palace Collections gives no support to the contention. He also supposed that the cylinders consisted of four panes of 60 rather than two.) After the sheets were cut up into booklet panes, the only vestige of the arrangement was that half the panes had inverted watermark.

The 120-mill. (6x5m.) booklets, which had pink, sewn covers, were first issued on January 8th 1927; they went through nine printings (Table 3). There was only one printing of the 210m. composite booklet, which had blue covers and is very scarce. The dates given are those on which delivery was made to the Postal Administration. Not all of the control numbers have been seen by collectors, and it is thus not certain that all printings were put on sale. Only one control number was inscribed on each sheet of 120; it appears on the side at the lower left corner.

TABLE 3: BOOKLET PRINTINGS			
Value	Control No.	No. of Booklets	Date
24x5m. (120)	A/26	270,000	8 JA 27
"	A/28	372,000	2 MY 28
"	A/29	350,000	10 JN 29
"	A/30	260,000	7 JN 30
"	A/30 A/31	366,500	13 JY 31
"	A/32	274,000	7 JY 32
"	A/33 A/34	111,200	7 AU 34
"	A/33 A/34 A/35	326,000	7 SE 35
12x5m. + 6x10m. + 6x15m.	A/30	50,400	14 OC 30

It was customary to deliver two uncut sheets of each printing to the King, and this practice included the booklet sheets. They came onto the philatelic market when the Palace Collections were sold in 1954. Strangely, the catalog did not include the A/28 sheets, and their fate is not known. From the booklet sheets arise tête-bêche pairs of two kinds: contiguous, or with gutter between. Many collectors prefer to collect these in a strip containing both kinds. Each sheet contained twenty contiguous tête-bêche pairs and ten gutter pairs. Since eight sheets of the 5m. were sold, tête-bêche pairs of that value are readily obtained, but pairs of the 10m. and 15m. are obviously somewhat rare.

Similar sheets, of more overtly proof status, were provided to the King with obliquely misplaced perforations, and imperforate on thick paper with CANCELLED printed on the back. Only one sheet of each control number was provided, and there are therefore only half as many tête-bêche varieties in these states. (Both types of proofs of each control number of the sheet stamps, one pane of each for each denomination, were also prepared for the King. However, these proofs do not include all of the screen and die-negative versions; e.g., the 4m. with horizontal screen is not known in proof form.)

It should be noted from Table 1 that all booklet stamps have a diagonal screen and die negatives 3, 4, and 5 were used. Since die 3 and die 5 stamps were used only for booklets, single stamps from them can be identified as booklet stamps, whereas die 4 stamps may be from either sheets or booklets (guillotined perforations on one or two sides imply booklet origin, however, regardless of the die negative). The 1930 to 1935 printings had a peculiar composition: in each pane of 60 the left three columns were derived from die negative 5, and the right three columns from die negative 3. This was the only use of die negative 3, which can never be found in a control block since the control was inscribed next to the part of the sheet derived from die 5. Stamps from die 5 normally have upright watermark, whereas those from die 3 have it inverted. However, some of the sheets used in making up the composite booklets (A/30) were printed with watermark 'inverted', such that on die 5 stamps it was inverted and on die 3 stamps, upright. These varieties are quite scarce.

Modified Design (with POSTES)

When in 1934 the UPU recommended that stamps include a word such as "Postes" or its equivalent, Egypt began preparations to comply. New stamps were prepared in the same general design, but the surround was largely redrawn with POSTES occupying the left panel and the word 'mills' inserted below the numerals in the value tablets (Fig. 9). Although a complete set of values was contemplated, the death of King Fuad (April 1936) interrupted the work, and only seven values were issued (Table 4).

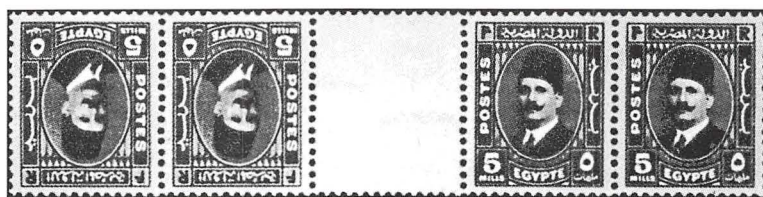


Fig. 9 The POSTES design (from uncut booklet sheet).

Different die negatives were used for the sheet and booklet stamps¹⁰. That for the sheet 5m. stamps measures 18x22.5+mm, and that for the booklets measures 17.75x22.25+mm. On the sheet stamps the background to the F in the upper left corner is lighter than the background to the R, and the outer frameline of the R tapers, whereas the shading of the two backgrounds is equal on the booklet stamps, and the frameline at the right of R is of nearly uniform thickness.

A plate flaw on the 5m. has been noted¹¹; the first *alef* in the inscription at top is short. A prominent retouch, over 5mm wide and easily discernible, in the top panel, has also been reported.

TABLE 4 — THE POSTES STAMPS

Value	Date	Control	Printing	Color
1m.	9 OC 36	A/36	6,650,000	yellow-orange
		A/36 A/37	4,150,000	dull orange
2m.	9 36	A/36	7,350,000	black to slate-indigo
		A/36 A/37	1,520,000	do.
4m.	JA 36	A/35	800,000	blue-green
		A/35 A/36	1,900,000	dark green
		A/37	2,400,000	green
5m.	9 OC 36	A/36	36,100,000	deep brown
	booklet 21 OC 36	A/36	*164,000	do.
5m.	booklet 15 SE 37	A/36 B/36	10,450,000	do.
		A/37	*197,000	red-brown
10m.	8 MR 37	A/36	1,200,000	deep violet
		A/36 B/36	530,000	do.
15m.	27 NO 36	A/36	2,900,000	dark plum (dull dark purple)
20m.	MR 36	A/35	2,250,000	bright blue
		A/36	2,850,000	do.

* The printing quantity for booklets is the number of booklets.

The make-up of the booklet sheets was as with the previous stamps, and both contiguous and gutter tête-bêche pairs exist. They come from the four uncut sheets of 120 in the Palace Collections. Half of the booklet stamps (5m.) necessarily have inverted watermarks; no other inverted watermarks are known.

Royal proofs were prepared of each control number of all values in single sheets of 100 on watermarked, gummed paper with obliquely misplaced perforations, and on thick paper, imperforate, with CANCELLED on the back. Similar proofs of the 5m. booklet stamps were prepared in sheets of 120.

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2. A.J. Revell, *QC VI* (6/7), 64-71 (whole no. 66/67, Mar., 1968); *L'OP* No. 119, 16-39 (Jan./Apr. 1968).
3. Anon., *The Production of Egyptian Postage Stamps 1866-1946*, an unpublished typescript written in 1947 "by a senior official at the Survey Department of Egypt, Giza" (courtesy of P.R. Feltus).
4. F.A. Smyth, *L'OP* No. 45, 17-19 (Jan./Mar. 1940).
5. L. Ålund, *QC XIV* (3/4), 122-6 (whole no. 155/156, Sep./Dec. 1990).
6. I. Chaftar, *QC VI* (10), 100-2 (whole no. 70, Mar. 1968).
7. G.T. Houston, *ET* 4, 82-3 (whole no. 23, July/Aug. 1973).
8. P.A.S. Smith, *L'OP* No. 125, 137-40 (Apr. 1972).
9. J. Boulard d'Humières, *SBZ* 1963, 209-13; *L'OP* No. 114, 412-27, 434 (Oct. 1964/Jan. 1965).

10. I. Chaftar, *L'OP* No. 52, 356-8 (July 1945).
11. G.T. Houston, *QCIV* (5), 69-70 (whole no. 41, Dec. 1953).
12. G.T. Houston, *ET* 5, 3-5 and 22 (whole no. 25, Nov./Dec. 1972).