

## XXII

# The King Farouk Definitives

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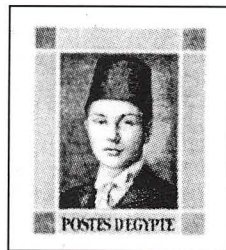
## The "Boy King" Low Values

### Essays

Upon the death of King Fuad on April 28th 1936 preparations were begun for a new definitive series to depict his successor, Crown Prince Farouk. Various essays (Fig. 1) by the Survey Department are illustrated in the Zeheri catalog with a date of 1934 (for an illustration in seven colors of the essay before addition of the inscriptions see the David Feldman S.A. auction catalog of 16–21 November 1997). The date must be an error for 1936, as the same portrait is used as on the stamps issued in 1937 when the Prince was 18 years old, and it is highly unlikely that preparation of stamps for the new reign would have been initiated two years before the death of his father. These essays were not printed, but were made up from photographs and by painting. Additional essays are believed to be in the Cairo Postal Museum. Of a different sort is an essay by Ouvré, of Paris, prepared in three different colors (green, red-brown, and blue) and mounted on sunken card (Fig. 2). This was clearly the basis for the design of the issued stamps.



**Fig. 1** Essay by the Survey Department (courtesy of the late Vahan Andonian).



**Fig. 2** Essay by Ouvré.

### Printing, Control Numbers, Perforation

The chosen design used a portrait by Riad Shehada, Official Court Photographer. The portrait had an extremely simple surround which was continuous with neighboring

stamps and thus made for a larger area within which to achieve an artistic arrangement. When the time came for printing, the photogravure facilities of the Survey Department were in the midst of change from the old rotary equipment to flat-bed presses. Only the first printings (control number A/37) of the 3, 4, 10, 15, and 20m. were printed from cylinders, in two panes of 100. The 1, 2, and 5m., as well as later printings of the other values, were printed from flat plates having a capacity for four panes of 100<sup>1</sup>. The plate was evidently made from two transfers from a multipositive of two panes, on each of

**TABLE 1 — THE BOY KING LOW VALUES**

Value	Control No.	Color	Printing
1m.	A/37	(dull orange)	7,800,000
	<del>A/37</del> A/38		6,000,000
	A/39		4,600,000
	A/40		21,850,000
	<del>A/40</del> B/40		3,400,000
	<del>A/40</del> <del>B/40</del> A/41	light orange-yellow	5,700,000
	<del>A/40</del> A/41		4,700,000
	B/41		4,500,000
	<del>B/41</del> A/42*	orange-buff	20,425,000
2m.	A/37	(light orange-red)	8,200,000
	<del>A/37</del> A/38*		5,900,000
	<del>A/37</del> <del>A/38</del> A/39*		9,300,000
	<del>A/37</del> <del>A/38</del> <del>A/39</del> B/39		2,025,000
	<del>A/37</del> <del>A/38</del> <del>A/39</del> B/39 A/40		7,500,000
	<del>A/37</del> A/40		700,000
	A/41		4,550,000
3m.	A/37	(sepia)	2,300,000
	A/38		550,000
	<del>A/38</del> A/39		2,250,000
	A/40		1,060,000
	<del>A/40</del> B/40*		11,400,000
	A/41		5,420,000
	<del>A/41</del> A/42*		6,300,000
<del>A/41</del> <del>A/42</del> A/43**		6,265,000	
4m.	A/37	(dull green)	2,900,000
	A/39		3,150,000
	<del>A/39</del> A/40		540,000
	<del>A/39</del> <del>A/40</del> B/40		1,100,000
	<del>A/39</del> <del>A/40</del> <del>B/40</del> A/41		1,100,000
	A/42		1,100,000
	<del>A/42</del> A/43		1,100,000
B/43		6,383,000	
5m.	A/37	(lake brown to chestnut)	46,100,000
	A/38		38,780,000
	A/39		51,230,000
	<del>A/39</del> B/39		4,190,000
	A/40		29,425,000
	A/45		1,080,000

TABLE 1 contd.

Value	Control No.	Color	Printing
6m.	A/40	(bright yellow-green)	51,750,000
	A/40 A/41		3,260,000
	A/41		33,600,000
	A/42***		36,980,000
10m.	A/37	(violet)	2,350,000
	A/38		2,375,000
	A/38 A/39		
	A/39 A/40		
	A/39 A/40 A/41		
	<del>A/38</del> A/39		2,750,000
	<del>A/39</del> A/40		1,400,000
	<del>A/39 A/40</del> A/41		1,145,000
A/43	32,850,000		
13m.	A/37	(rose-carmine)	800,000
	A/39		1,650,000
15m.	A/37	(dull purple)	4,470,000
	A/38		4,500,000
	<del>A/38</del> A/39		900,000
	A/39		4,450,000
	<del>A/39</del> A/40		5,300,000
	<del>A/39 A/40</del> A/43		567,000
20m.	A/37	(blue)	4,250,000
	A/38		2,700,000
	<del>A/38</del> A/39		925,000
	A/39		3,740,000
	<del>A/39</del> A/40		1,680,000
	<del>A/39 A/40</del> A/42		2,250,000
	<del>A/39 A/40 A/42</del> A/43		2,620,000
			(slate)

\* Stamps of this control were later overprinted with bars.

† The A/37 was not struck through; instead, the 7 was altered to 8 by an added line.

★ Stamps of this control were also overprinted King of Egypt and Sudan in 1952.

\* Stamps of this control were later overprinted with both bars and King of Egypt and Sudan.

Color names in parentheses indicate the general range; some especially distinct shades are given without parentheses.

which the initial control number was inscribed. There is no evidence for the use of more than one die negative for each value.

The control numbers are on the left end of the bottom margin, in contrast to the King Fuad stamps. The only exceptions are found on the 6m., of which sheets exist with the A/40 control at either the left or the right end of the bottom margin, and on the booklet sheets where the control number is at the lower end of the left margin.

With the stamps printed from cylinders there are two forms of the control number,

differing slightly in its position and formation. Exactly the same situation applies to the flat-plate printings, except that there were two panes for each form of the control number. These can be differentiated in two ways, however: one of each form had an imperforate left sheet margin, and one of each had an imperforate right margin; also, very small constant flaws, arising from the transfer process from the multipositive to the plate, distinguish between outwardly identical control blocks. The cause of the difference in the perforation of the sheet margins was that guide holes punched in the corners of the press sheets matched guide pins in the perforator and the right-hand pair of panes had to be turned around before fitting to the perforator<sup>2</sup>. The perforation for all printings was 13¼x13½. A double-comb perforator was put into use in 1938–39; presumably the earliest printings were perforated on the old single-comb machine.

The original nine values, 1, 2, 3, 4, 5, 10, 13, 15, and 20m., were issued together on July 29th 1937, the day on which King Farouk officially ascended to the throne. At first the philatelic world was inclined to regard the set as a coronation commemorative since the higher values necessary for a viable definitive issue were not promptly forthcoming. They were supplemented by a 6m. on October 20th 1940 after the letter rate had been increased from 5m. In 1944 (March 1st), when the UPU letter rate had been increased to 22m., it was no longer appropriate for the 20m. to be blue, and its color was changed to slate.

### Color Trials and Proofs

Color trials are known using the 5m. value to show eleven different possibilities. These were mounted on a large card and it is doubtful if more than one or two were made. However, four of the colors, rose-carmine, purple, blue and violet, are more readily to be found as unmounted singles and it is probable that a quantity, perhaps as large as a pane, of each of them reached the philatelic market.

Royal proofs, imperforate on card, overprinted CANCELLED on the back and with obliquely skewed perforations on watermarked paper, were prepared for each control number, as usual (the booklet-pane sheets were included). A third type of royal proof made its appearance with this issue: imperforate sheetlets of nine, on watermarked paper. Three such sheetlets, of the 6m. only, were in the Palace Collections.

### Watermark

The watermark, crown and *fe'*, was as before since the names Fuad and Farouk begin with the same letter. It is known inverted on all values except the later 20m. grey. A rarer variety is a reversed watermark, i.e., reading from left to right as viewed from the front of the stamp. It is known only on the 6m., four sheets of which were discovered in Cairo with control A/42. Evidently a small portion of the paper delivered to Egypt was gummed on the wrong side, thus leading to the error. The 2m. is also known with reversed watermark, but the cause was different. The paper was gummed correctly, but was inserted in the press improperly and was thus printed on the gummed side; the variety was discovered in Port Said and only 40 copies were saved<sup>3</sup>. This type of variety has been faked by the simple expedient of washing away the gum on a normal stamp and applying new gum to the face side. The watermark on such fakes would be normal, rather than reversed, and furthermore, it should not be difficult to determine that the printed impression is underneath the gum instead of on top of it.

## Paper

The paper used for the late printings was of poorer quality, rough and greyish, in contrast to the smooth white paper used at first, a consequence of the wartime difficulties. The 20m. slate was entirely printed on such paper.

## Booklets<sup>4</sup>

In addition to the sheet stamps listed in Table 1, three types of booklets were prepared: 5m. only (4 panes of 6), 5m. (2 panes) + 10m. (1 pane) + 15m. (1 pane), and 6m. only (5 panes of 6). The stamps for these booklets were printed in special sheets consisting of two panes of 120, just as were the stamps for booklets of the Second Portrait series; however, all stamps were upright, and there were no tête-bêche varieties at all<sup>5</sup>. Therefore, all booklet stamps normally have upright watermarks. A control number was present only at the lower left corner of one of the panes<sup>4</sup>. Some collectors prefer to match such a control block with the lower left corner block of the other pane, which has no control number.

The control numbers in the booklets themselves are found on the binding selvedge of one booklet out of twenty. Control blocks with full sheet margins come from two sources: uncut sheets of 120 sent to the King and eventually sold as part of the Palace Collections in 1954, and uncut panes of 60 sent to the post offices for use in the ordinary way during wartime when the Survey Department was too overburdened to make up booklets. It had been intended to make up composite booklets including 20m. stamps, but the sheets of 240 printed for the purpose were in fact never put into booklets and the entire quantity was put on sale, largely in Upper Egypt, in uncut panes of 60. (The Rogers catalog<sup>6</sup> lists a booklet containing 20m. stamps and purports to illustrate one in exploded form, but close examination of the fuzzy illustration shows it to be merely a simulation.)

The control numbers of the booklets, together with the dates and quantities delivered, have been collated by Chaftar<sup>7</sup> (Table 2).

An extensive retouch occurs on the fez on the 6m. value from booklets<sup>8</sup> (position 4 in the pane of 6, control unknown) (Fig. 3). Putative double impressions can be found on this issue<sup>9</sup>.

The 2m. was used provisionally as a postage due stamp in July 1940 and when so used, was cancelled with a framed T (Chapter XXIV).

Control No.	Date	Printing		
		120m.	180m.	210m.
A/37	29 JN 38	274,500		
A/38	29 AP 39	54,000		7,000
<del>A/38</del> A/39	8 JA 40	219,500		
A/40	6 NO 41	187,500		
A/41	26 MY 42		111,900	
<del>A/41</del> A/42			37,000	

In addition, 37,000 panes of 60 of the 6m. with control ~~A/41~~ A/42, 165,140 panes of the 5m. with control A/40, 1,552 panes of the 15m. with control A/40 and 1,392 panes of 60 of the 20m., control A/40, were delivered to the Post Office uncut.



Fig. 3 Large retouch on the fez.  
(position 4)

## The “Boy King” High Values

The denominations above 20m. (Fig. 4) required to complete the set began to appear in 1939 using a different portrait, the young King in uniform. A variety of hand-drawn essays was prepared. The intermediate values were pictorial, having pastel views developed from wash drawings and photographs:

30m. – the Pyramids of Giza	100m. – Assuan Dam
40m. – Sultan Hassan Mosque	200m. – the Auditorium, Cairo
50m. – the Mosque of Mohammed Ali in the Citadel, Cairo	University, Giza

They were printed from flat plates having two panes.

The 50PT and £E1, which were in larger size and bicolored, depicted the King in naval uniform and military uniform, respectively. Color trials are known for the 50PT, sunk on card, dated “27.6.39”: brown and purple, purple and green, and green and brown, the issued colors. These two values exist imperforate on watermarked paper; they are not known used and may be of proof status. The printing plates for these values contained only one pane of 50. Registering the two colors correctly is especially difficult when the medallion is oval, and to aid the task, the medallion plate had a small guide mark where the upper left corner of the frame should fall. These marks are small arcs



Fig. 4 Essays of the low and intermediate values (courtesy of the late Vahan Andonian).

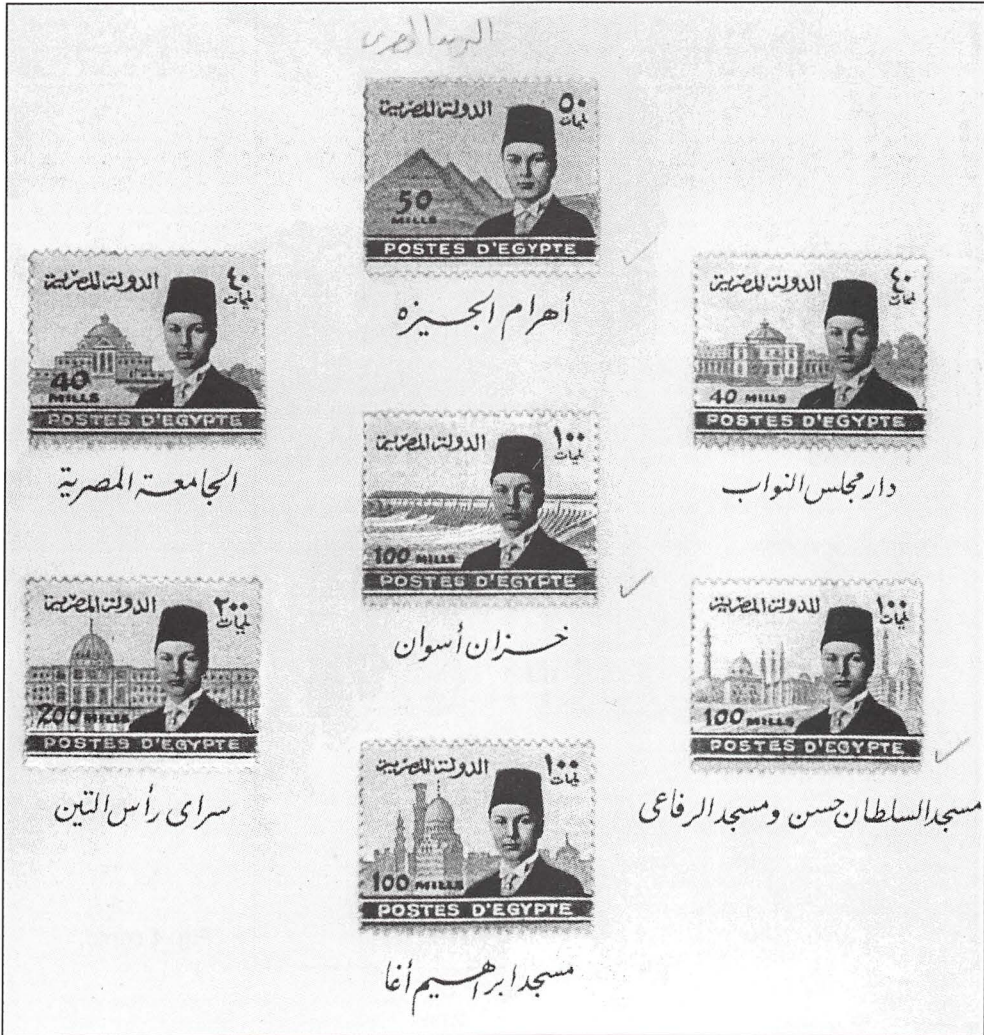


Fig. 4 contd.

that are visible if they are not covered by the outer frame line<sup>10</sup>. Even so, there was another cause of difficulty: the frames were not all exactly aligned vertically<sup>11</sup>.

Royal proofs, imperforate on card with CANCELED on back, and with obliquely skewed perforations, exist for each control number of each value, 30m. to £E1. The issued sheet size, which was the same as these proofs, was 100 for the 30m. to 200m., and 50 for the two top values, which are therefore much scarcer as proofs than all but the 13m. and the 20m. grey. In addition, the 30m. grey and 40m. to 200m. exist in the form of imperforate sheets of nine on watermarked paper (eight of the 30m. and only one of each of the others were in the Palace Collections). Imperforate proofs on watermarked paper in sheets of 50 each were prepared of the frame and the vignette printed separately for the 50PT and the £E1 (Fig. 5); they came on the market as a consequence of the sale of the Palace Collections in 1954.



Fig. 4 contd.

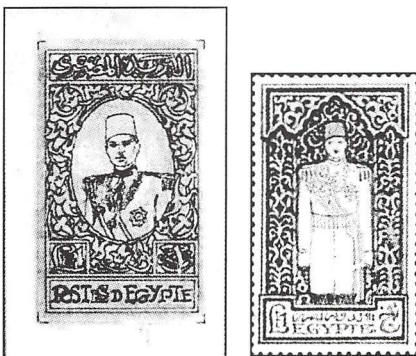


Fig. 5 Essays and proofs of the high values.

The values 30m. to 200m. were perforated  $13\frac{1}{4} \times 13\frac{1}{2}$ , and the two top values,  $13\frac{1}{2} \times 13\frac{1}{4}$ . One perforation error is known: the 50m. imperforate between the stamp and the bottom sheet margin., of which only ten copies are believed to exist.

One sheet of the 100m. was found printed on the gummed side (thus having reversed watermark). Only the 40m. has been reported with inverted watermark.

Some prominent plate flaws have been reported. On the 30m. (both dark grey and olive green), position 21 on alternate sheets has a pronounced accent mark above the Arabic '3'



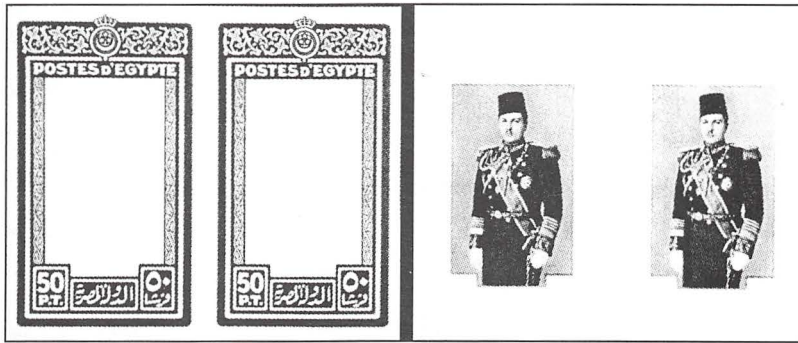


Fig. 5 contd.



Fig. 6 Plate flaws on the 30m: accent above ر (upper left); broken 3 (lower right).

and position 32 has a vertical gash through the European '3' (these two flaws can thus be obtained in the same block of 4) (Fig. 6). On the £E1, position 40 of control numbers A/45 and ~~A/45~~ A/46 has an upwards hook on the center bar of the first E of EGYPTE<sup>12</sup> and a break in the left frame, 12mm from the top<sup>13</sup>.

The control numbers, all of which occurred on the lower left margin, are listed in Table 3. They appear on the left end of the bottom margin of the 30m. and on the lower left margin of the 50m. to £E1.

TABLE 3 — THE 1939 HIGH VALUES			
Value	Control No.	Color	Printing
30m.	A/38	(light grey)	6,600,000
	<del>A/38</del> A/44	dark grey	1,151,000
	A/45	(olive green)	2,720,000
	A/46		?
	A/46 A/47		?
40m.	A/39	(sepia)	22,500
	<del>A/39</del> B/39		550,000
	<del>A/39</del> B/39 A/41		173,000
	<del>A/39</del> B/39 A/42 A/42		167,000
	A/42		168,000
	<del>A/42</del> B/42		225,000
	<del>A/42</del> B/42 A/43		1,143,000
	<del>A/42</del> B/42 A/43 B/43		220,000
	<del>A/42</del> B/42 A/43 B/43 A/44		1,140,000
	B/44		1,122,000
	<del>B/44</del> A/45		479,500
	A/45		669,500
	50m.	A/39	(deep turquoise blue)
<del>A/39</del> A/40			60,000
<del>A/39</del> A/40 A/41			230,000
A/42			430,000
<del>A/42</del> B/42			220,000
<del>A/42</del> B/42 A/43			1,174,000
<del>A/42</del> B/42 A/43 A/44			582,000
A/45			1,140,000
A/46			?
<del>A/46</del> A/47			?

TABLE 3 contd.

Value	Control No.	Color	Printing
100m.	A/39	(dull purple)	22,500
	<del>A/39</del> B/39		200,000
	<del>A/39</del> B/39 A/43		223,000
	<del>A/39</del> B/39 A/43 B/43		412,500
	A/44		450,000
	<del>A/44</del> B/44		230,000
	<del>A/44</del> B/44 A/45		227,000
	<del>A/44</del> B/44 A/45 A/46		?
200m.	A/38	(light plum)	22,500
	<del>A/38</del> A/39		150,000
	<del>A/38</del> A/39 A/43		63,000
	<del>A/38</del> A/39 A/43 B/43		425,000
	A/44		440,000
	<del>A/44</del> B/44		125,000
	<del>A/44</del> B/44 A/46		?
50PT	A/39	(dark green and sepia)	13,000
	A/39 A/40		7,500
	<del>A/39</del> A/40 A/41		18,750
	<del>A/39</del> A/40 A/41 A/43		19,000
	<del>A/39</del> A/40 A/41 A/43 B/43		18,500
	<del>A/39</del> A/40 A/41 A/43 B/43 A/44		65,000
	A/45		70,000
	<del>A/45</del> A/46		?
£E1	A/39	(blue or indigo & sepia)	8,000
	A/40		12,500
	<del>A/40</del> A/43		8,000
	<del>A/40</del> A/43 B/43		20,000
	<del>A/40</del> A/43 B/43 A/44		65,000
	A/45		60,000
	<del>A/45</del> A/46		?

Color names in parentheses indicate the general range.

## The Farouk Marshall Series

The King having matured from boyhood to manhood, it was time to choose a more appropriate portrait for the stamps (Fig. 7). This provided an opportunity to redesign the low values completely and to improve the appearance of the intermediate values, on which the pictorial parts were weak. The latter also received attention to the sky, which was changed to one of lowering clouds (not really typical of Egypt). Three imperforate

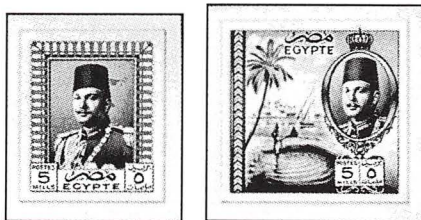


Fig. 7 Essays for the Marshall Series.



Marshal designs

essays for the 22m., not illustrated, were in the Palace Collections (lot 653). Production began in 1944 and the new stamps began appearing piecemeal toward the end of the year. Printing methods, perforation, and watermark were unchanged.

### Control Numbers

The control numbers were at first treated as before and appeared at the left end of the bottom margin of the low values. Beginning in 1947 control numbers became bilingual, Arabic being added at the right end of the bottom margins of the 1, 4, 5, 10, and 20m. In 1948 (1949 for the 5m. and 20m.), the matter became settled on the pattern of Arabic on the right end of the bottom margin and European on the lower end of the right margin (a control block with this pattern thus shows the control in both languages). In a few cases, when a plate having the original arrangement was put to press again in 1948 or 1949, the obsolete control numbers at the lower left were struck through, but the new ones were added at the right. With these, it is necessary to have both the lower left and lower right blocks to show the complete control number arrangement.

With the intermediate values, which were not printed until 1947, the situation was again different; European control numbers were inscribed at lower right and upper left, and the Arabic ones in the other two corners. In 1948 the practice was changed to be like that for the low values. In the transition cases, where a 1947 plate was used again later, one encounters the curious situation of having a deleted A/47 on the bottom margin at right, with the next control number beside it in Arabic, and the new European control number at the lower end of the right margin. This arrangement is found only on the 30, 40, and 50m.; the 100 and 200m. were not printed until 1948 and therefore show only the final pattern, like that of the post-1948 low values. The same is true of the 50PT and £E1, which were not printed until 1949. Details are given in Table 4.

TABLE 4 — CONTROL NUMBERS OF THE 1944–51 STAMPS

Color	Control No.	Color	Control No.
1m.			A/49 A/50
dull orange to	A/44		A/50***
brown-orange	<del>A/44</del> A/45		<del>A/50</del> A/51*
	<del>A/44</del> A/45 A/46	13m.	A/51***
	<del>A/44</del> A/45 <del>A/46</del> A/47	rose-carmine	A/50***
	A/48	15m.	
	<del>A/48</del> & A/49	dull purple	A/44
	<del>A/49</del> A/50**		<del>A/44</del> A/46*
	<del>A/49</del> <del>A/50</del> A/51**		<del>A/44</del> A/46 & A/48
	A/52*		A/48**
2m.			<del>A/48</del> A/49*
orange-red	A/44		<del>A/48</del> <del>A/49</del> A/51*
	<del>A/44</del> A/45	17m.	
	A/46	olive green	A/44
	<del>A/46</del> A/47		<del>A/44</del> A/46
	<del>A/46</del> <del>A/47</del> & A/48		A/46*
	<del>A/48</del> A/49		A/48
	<del>A/48</del> <del>A/49</del> A/50		<del>A/48</del> A/50
	A/50**		<del>A/48</del> <del>A/50</del> A/51**
	<del>A/50</del> A/51***		<del>A/48</del> <del>A/50</del> <del>A/51</del> A/52*
	(A/52*)	20m.	
3m.		slate	A/44
sepia	A/44*		<del>A/44</del> A/45
4m.			<del>A/44</del> <del>A/45</del> A/47
deep green	A/44		A/48
	B/44		<del>A/48</del> & A/49*
	<del>B/44</del> A/46		<del>A/49</del> A/50
	<del>B/44</del> <del>A/46</del> A/47*		<del>A/49</del> <del>A/50</del> A/51**
	<del>B/44</del> <del>A/46</del> <del>A/47</del> A/48		<del>A/49</del> <del>A/50</del> <del>A/51</del> A/52*
	A/48	22m.	
	A/49	blue	A/43
	A/50*		<del>A/43</del> A/46
	A/51***		A/46
	( <del>A/51</del> A/52*)		<del>A/46</del> & A/49
5m.			<del>A/49</del> A/50**
chestnut	A/45		<del>A/49</del> <del>A/50</del> A/51*
	<del>A/45</del> A/46	30m.	
	A/46	deep olive green	A/47
	A/48		<del>A/47</del> & <del>A/47</del> A/48
	<del>A/48</del> & A/49		<del>A/47</del> <del>A/48</del> B/48
10m.			<del>A/47</del> <del>A/48</del> <del>B/48</del> A/49
violet	A/44		A/49
	<del>A/44</del> A/45		A/50*
	A/45		<del>A/50</del> A/51***
	<del>A/45</del> A/46		A/51***
	A/46		( <del>A/51</del> A/52*)
	A/47	40m.	
	<del>A/47</del> & A/48	sepia	A/47
	A/48		<del>A/47</del> A/48
	A/49		A/49

TABLE 4 contd.

Color	Control No.	Color	Control No.
40m.		200m.	
sepia contd.	A/49 A/50★ (A/49 A/50 A/52★**)	deep slate lilac	A/48 A/48 A/50★**
50m.		50PT	
deep turquoise	A/47★	dk green & sepia	A/49 A/50★
blue	A/47 A/48★ A/47 A/48 A/49★ A/47 A/48 A/49 A/52★*	green & sepia	A/49 A/50 A/52*
100m.		£E1	
dull plum	A/48 A/48 A/50★ A/48 A/50 A/51★* A/48 A/50 A/51 A/52*	deep blue & sepia	A/49 A/49 A/50★*

Control numbers in parentheses are not known without overprint.

Composite control numbers including '&' have the new control at a different corner from the one struck through.

★: also with K. of E. & S. overprint. ✱: also with 3-bar overprint.

\*: also with both K. of E. & S. and 3-bar overprint.

## Errors and Varieties

Inverted watermarks exist on the 1, 4, 10, 13, and 30m.; they are very scarce and probably only one pair of sheets was made of most of them. A curious and unexplained variety is a double watermark, reported to have been seen on several copies of the 15m.<sup>9b</sup> Perforation varieties include double vertical perforations on the 4m. and imperforates of all but the 3m. These were found in the Palace Collections in quantities ranging from 40 (5m. and 22m.) to several sheets of 100 (control numbers A/50 and A/51). The 10, 15, and 20m. exist printed on the gummed side; the 10m. in this condition has also been reported imperforate. These

varieties are listed in the Zeheri catalog, but they are not noted as having reversed watermark (this may simply be an oversight). One sheet of the 1m. with true double impression, imperforate, was also found in the Palace Collections. Double impressions on the issued, perforated stamps have been reported<sup>14</sup>; they are of the same type as those described in Chapters XVIII and XIX, and may be extreme cases of ink drag. An imperforate sheet each of the 10m. and 15m. partly printed on the back owing to a fold, were in the Palace Collections.

Plate varieties include a spur on the last Arabic letter in the right panel (therefore near the top) of the 4m. (position 3 of control number A/44); it has been seen on both the early white paper and the late greyish paper (Fig. 8). On the 17m., in the right value tablet, the *alef*, at the left end of the Arabic, has a white 'accent' mark above it in position 95.



Fig. 8 Flaw on upper right stamp, right panel.

## Proofs

Royal proofs exist in the usual forms, imperforate on card with CANCELLED (from 1948, the Arabic equivalent) on the back, and on watermarked paper with obliquely skewed perforations. In addition, the 13m. and 50PT exist in sheetlets of 9; the 50PT also exists in such sheetlets in four color trials, and as the frame only, in four trial colors and the issued green (all very rare).

## Booklets

Booklets of four panes of the 10m. were prepared in a completely new manner, the panes having a narrow sheet margin on all sides. The individual panes are in effect miniature sheets. These were printed in a sheet of nine panes, which were subsequently cut apart; the control number A/51 in Arabic appears on the lower right corner (cut off when the sheets were guillotined). Lots 668–671 of the auction of the Palace Collections consisted of one uncut imperforate sheet per lot. A perforated sheet also exists, but was not mentioned in the catalog. Lot 672 consisted of one royal proof sheet, imperforate on card, with CANCELLED in Arabic printed on the back. A second booklet, composed of two panes of the 4m., two of the 10m., and one of the 22m., was issued just before the abdication of the King; very few were sold, no commercial supplies were obtained by the stamp trade, and they are accordingly extremely difficult to find. They are said<sup>4</sup> to have been taken off sale promptly and subsequently used up on parcels at the central post office in Cairo.

## The “King of Egypt and Sudan” Overprints

With the abolition of the treaty of 1899 that established the Anglo-Egyptian Condominium over the Sudan, political fervor led to postal recognition in the form of an overprint in Arabic only, reading *malek misr wa al-sudan* (‘King of Egypt and the Sudan’) and the date, 16 October 1951 (Fig. 9).

The overprint was typographed by the Survey Department, apparently from stereotypes, in two sizes, small for the 1m. to 22m. values and longer for the others. Color trials were pulled in full sheets; five colors were used in most cases, except those in which the color too closely matched the color of the stamp<sup>15</sup>. Table 5 indicates the colors used in the color trials; the color chosen for use is indicated by a ✓ (the 30m. was issued in two colors, black and blue).

The ink used for the overprints was somewhat transparent, and varied slightly in shade. The apparent color of an overprint can be deceptive, because the color of the basic stamp shows through to some extent, and thereby alters the perceived color. It is for this reason that descriptions in different catalogs are not always consistent with each other. The true color can be made out if one examines a part of the overprint that falls on a white area of the stamp. There may have been supplementary printings of some values (the 50PT with bright rose overprint, is believed to be from a second printing).



Fig. 9 The 1952 overprints.

The stamps were put on sale on January 16th 1952. The quantities have not been disclosed. The control numbers of the stamps receiving the overprint are indicated in Tables 1 and 4 by means of a ★.

Kemhadjian, who lived in Egypt at the time, reported<sup>17</sup> that three double-overprint errors were discovered during the currency of the stamps. The 30m. (blue overprint) was obtained in a full sheet by a dealer; the two impressions overlap horizontally. The 40m. shows one of the impressions weak. The 2m. with double overprint was discovered at a business firm after 75 copies had been used, and the remaining 25 copies reached the philatelic market. A misplaced overprint (*à cheval* horizontally) exists on the 10m. Inverted watermarks have been found on the 10, 13, 30, and 100m.

An apparent error, the date missing, has been reported to occur on position 20 of some sheets. Its lack of constancy suggests that it may have arisen from poor inking, but the available information does not rule out the possibility of a deteriorating stereo. A fully constant plate flaw occurs on position 17 of all the small stamps; a spur to the left on the top of the Arabic '1' converts it into an Arabic '6'. On other sheets, this flaw occurs in position 73 as well, and positions 94 and 98 have the *noon* pressed inwards at the left.

The "accent" plate flaw of the 17m. exists with the overprint.

Forgeries are not a concern with the ordinary stamps, but errors and some color trials (especially the 3m. Marshal) have been seen forged (see the remarks on forgeries in Chapter XXIV).

Stamps of the reign of King Farouk overprinted for use in Palestine are treated in Chapter XLV. Those overprinted with bars are taken up in Chapter XXII.

**TABLE 5 — COLOR TRIALS OF THE 1952 OVERPRINTS**

Stamp	Black	Blue	Red	Green	Brown	Violet <sup>♦</sup>	Carmine <sup>♦</sup>
1m. (Marshal)	✓	X	X	X	X		
2m. do.	X	✓		X	X		
3m.* do.	X	✓	X	X	X		
4m. do.	X	X	✓	X	X		
6m. (Boy King)	X	X	✓			X	
10m. (Marshal)	X	X	✓	X	X		
13m. do.	✓	X		X	X		
15m. do.	X	X	✓	X	X		
17m. do.	X	X	✓	X	X		
20m. do.	X	X	✓	X	X		
22m. do.	X		✓	X	X		
30m.	✓	✓	X	X	X		
40m.	X	X	X	✓	X		X
50m.	X	X	✓	X	X		X
100m.	X	X	✓	X	X		
200m.	X	X	✓	X	X		
50PT.	X	X	✓				
£E1	X	X	✓				X

✓ Indicates the color chosen for use. This color was also used in the color trials.

♦ Entries for this color have been reported by Whetter<sup>16</sup>.

\* It is important to note that for the color trial the 3m. Marshal was used, whereas the 3m. Boy King was the stamp actually issued with the overprint.



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