

# XXXIII

## Postal Stationery

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Although Egypt issued its first item of postal stationery in 1879, essays exist dating from 1866, consisting of impressions of essays of stamps printed on envelopes<sup>1</sup>. There are three groups of these: Prevost, Penasson, and National Banknote Co. Other than the format, there is no evidence that they were intended for postal stationery, or that Egypt was considering issuing postal stationery at that time. They are thought to be simply representations of how the proposed stamp designs would look when in use. Accordingly, these essays are not listed in this chapter, but in connection with the First Issue and Second Issue of adhesive stamps (Chapters XII and XIII).

### Arrangement of Listings

In the sections that follow, the various postal stationery items are listed in more nearly the style of a catalog rather than in a discursive style, because there is no up-to-date comprehensive list available elsewhere. The Higgins & Gage catalog<sup>2</sup> is nearly thirty years old, and even in the period that it covers there are gaps. That catalog included prices (in 1966 US\$), which are obviously obsolete. Furthermore, very many of the prices were subjective estimates, there being no firm market guide. At that time, used postal stationery was less appreciated than it is now, and the prices for used items were lower in relation to unused than is the case now.

For the above reasons this chapter contains valuations on a point system, unlike the bulk of this book. The point values are for reasonably clean and fresh unused items, or for legitimately used ones. Postcards without messages and items cancelled to order are worth considerably less than either unused or legitimately used. Damage, such as dog-ears, creases, rough opening, stains, foxing, aged paper, and filing holes, much reduces the value. Separated unused reply cards are worth less than half the value of an unseparated pair; used but unseparated reply cards, however, are worth a substantial premium over the prices shown, which are for matched pairs of separated cards.

The numbering system used consists of a bold-faced letter to indicate the kind, and a number in chronological order of issue: **P** = Postal card, **E** = Envelope, **R** = Registered envelope, **C** = Cassette envelope, **W** = Wrapper, **RL** = Registered letter-sheet, **L** = Letter-card or Letter-sheet, **A** = Air letter or Aerogram.

In the listings below, the last two columns indicate point values: points in the left column relate to unused items and those in the right column relate to used items. At the time of writing, *US\$1 is equivalent roughly to 2 to 3 points*, depending on where an item is sold.

## Postal Cards

Up to 1945 (through P-39), Egyptian postal cards were printed on buff to brownish stock and are easily susceptible to darkening on aging. De La Rue printed them from plates of 12 subjects (single cards) or two subjects (reply cards, front and back) until they lost the contract in 1927.

The imprinted stamps on all postcards are the same as the contemporary adhesive stamps. Therefore there was no necessity for essays, for the dies had already been approved, except in the case of the 1899–1908 4-millieme cards. The text and borders, however, were dealt with separately, and Thomas De La Rue & Co., which printed all the postal stationery through 1927, customarily prepared mock-up essays of entire cards for approval by the Egyptian authorities. These essays were returned to De La Rue, and after any required changes they were put into the firm's archives. There they remained until the contents of the archives were dispersed into the philatelic market in the 1970s (the archives themselves, along with microfilm copies of most of the sketches and essays, are now in the National Postal Museum, London, and are available for inspection upon application). Specimen examples of De La Rue postal stationery have a diagonal overprint SPECIMEN in large, bold letters.

The archives contain much correspondence about the bands to be used to hold small packets of stationery (10 or 20 copies), in order to facilitate accounting and distribution. These bands had decorative borders and inscriptions identifying the contents, and their design seems to have been taken quite as seriously as that of the stationery items themselves. Examples are shown in Chapter XXXIX.

The first postal card was printed by De La Rue and issued in 1879, shortly after the Fourth Issue of postage stamps was issued (Fig. 1). Its face value of 20pa. was the rate for both internal and UPU mail. Its size was slightly smaller than the succeeding postal cards.

P-1	1879	20pa. dull brown	4	7
P-2	1884 (1 SE)	20pa. + 20pa. reply, rose-red	10	30

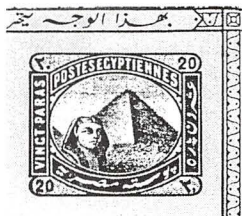


Fig. 1 The design of P-1 and P-2.

The adoption of a color scheme by the UPU led to the issue of a reply card in a shade of red. No single postal card was issued in this color, presumably because there were adequate supplies of the brown one on hand. A circular to postmasters, a translation of which appears below, sets out the circumstances of use of this innovation.

*Administration des Postes Égyptiennes*  
*Direction Générale*  
*Dossier No. 297*

*Alexandria, 22nd. August 1884*

*As it is indicated in the appended notice, from the 1st of September next, the Administration will inaugurate the service of Postal Cards with paid reply.*

*This model of card is composed of 2 parts, placed one on the other. The sender will post the double card to the addressee, using the 1st part for his correspondence. The addressee will use the 2nd part for his reply to the sender or for any other communication.*

*The reply card can be sent detached or adhering to the other card.*

*The price of one card with response is fixed at P.É. 1.*

*The regulations applicable to simple cards apply also to the cards with paid response.*

*Would you take note, among others, that the cards with paid reply are accepted for mailing to the interior of Egypt as well as in exchange with Europe (except Russia and Montenegro). In general, exchange of cards with reply paid is not permitted with countries beyond Europe; the names of a few of these countries that admit their use are indicated in the adjoining table, which you will place at the disposition of the public.*

*The cards with reply sent to countries that do not admit this type of correspondence are forwarded as simple cards.*

*From the same date you will accept the reply part of similar cards coming from foreign countries. At the same time I trust that you will remember that cards with paid reply originating in Egypt, as well as the reply part of similar cards from abroad, can be submitted to the procedure of registration by payment of P.É. 1.*

*There will be sent to you by the Section Caisse a sufficient number of postal cards with reply to satisfy the initial requirements of the public; concerning accounts, you will follow the same procedure as for postage stamps.*

*The Vice-Director General*  
*Baba*

The Postal Administration sent an order to De La Rue on March 29th, 1887, for 5m. postal cards (Fig. 2) to be delivered by the end of November, as part of the changeover from para currency to millimes.

P-3	1888	5m. rose-red	3	6
P-4		5m. + 5m. reply	6	20



Fig. 2 The design of P-3 and P-4.

A rate reduction for internal postage caused the stock of 5m. cards to be surcharged 3m. in Egypt.

P-5	1891	3m./5m.	4	6
P-6		3m./5m. + 3m./5m. reply	8	25

There are three setting varieties of the surcharge on the single cards (Fig. 3): a. the Arabic ends below the left 3; b. the Arabic ends below the space between 3 and M; c. the Arabic ends below M. Only b. and c. are known on the reply cards.



Fig. 3 The three setting types of P-5 and P-6.

There are many “errors” of surcharging, such as inverted, horizontal, sloping down to the right, inverted numerals, numerals of another type-face. Boulad<sup>3</sup> has described these as fantasy items made for some prominent collectors, although some of them have been seen legitimately used. Regardless of their status, they have a substantial demand (ca. 50–100 points).

An order was placed with De La Rue on January 12th, 1891, for new 3m. postal cards, which are stated to have been issued only in 1894, perhaps owing to a large stock of the surcharged cards being on hand.

P-7	1894?	3m. maroon	3	3
P-8		3m. + 3m. reply	6	20

A reduction in the rate for UPU postcards caused existing stocks of the 5m. cards to be surcharged in Egypt.

P-9	1899	4m./5m.	6	6
P-10		4m./5m. + 4m./5m. reply	12	30

There are three setting types of the surcharge on the single cards (Fig. 4): a. the Arabic ends below the left 4; b. the Arabic ends below the M, and there is no accent mark over E; c. the Arabic ends below the space between 4 and M. The reply cards are known only with types a and b. I have not seen an example of type c, although it has been listed<sup>2</sup>.



Fig. 4 The setting types of the 1899 surcharge.

Meanwhile, an order had been placed with De La Rue for 4m. cards on February 1st, 1899, and a design was approved on February 24th, essentially identical to that of the 5m. cards. Although the initial order was for 200,000, and this postcard was not replaced until 1908, it is extremely scarce, especially unused.

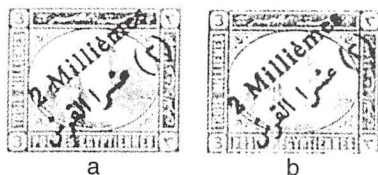
P-11	1899	4m. rose-red	25	15
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A rate reduction for internal postcards, effective January 1st, 1907, necessitated cards denominated 2m. A provisional surcharge was made for issue that year, but the De La Rue archives include reference to an order dated March 31st, 1909, for surcharging a stock of cards being sent back from Egypt. This suggests the possibility that surcharging may have been at first in Egypt, later in London.

P-12	1907	2m./3m.	15	15
P-13		2m./3m. + 2m./3m. reply	20	50

There are two setting types for the single cards (Fig. 5): a. the Arabic line begins below s; b. the Arabic begins just to the right of s. The reply cards exist in setting a and in c, in which the Arabic begins to the left of s.

Fig. 5 The types of the 2m. surcharge (P-12 and P-13).



Definitive 2-millieme cards were ordered on May 11th, 1907.

P-14 1907 (8?)	2m. green	15	10
P-15	2m. + 2m. reply	25	50

In August, 1906, the Postal Administration asked De La Rue to withhold further shipments of the 4m. cards because of anticipated changes, but a shipment had already gone off by the time the order arrived. Eventually the changes were put into effect, requiring a new die on which the shading lines in the sky had been removed (Fig. 6), and a new color.

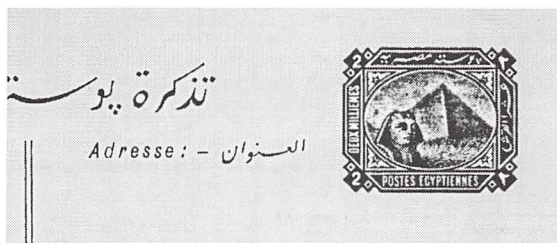
P-16 1908	4m. brick red (with border)	200	15
P-17	4m. + 4m. reply	70	80

A further change was made the next year, eliminating the border and inserting a vertical dividing line on the face side so as to leave room for a message at the left.

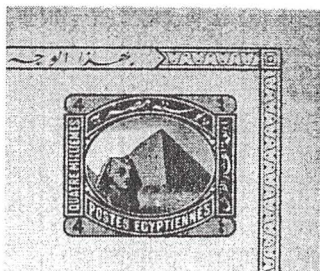
P-18 1909	4m. brick red (without border)	18	8
P-19	4m. + 4m. reply	30	40



P-11



P-14



P-16



P-18

Fig. 6 Postal cards P-11, P-14, P-16 and P-18.

The decision to issue pictorial stamps (the 1914 issue) extended to postal stationery also. Postcards in the new designs were printed by De La Rue with French text, although the stamp impressions used English (Fig. 7).

P-20 1913 (4?)	2m. green	20	20
P-21	2m. + 2m. reply	35	40
P-22	4m. brick red	25	30
P-23	4m. + 4m. reply	40	60

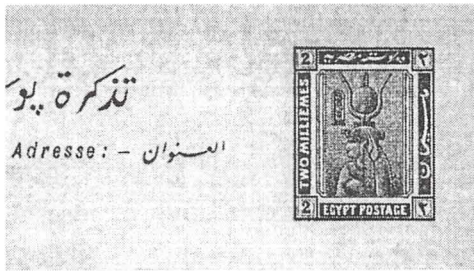


Fig. 7 Postcard in the pictorial design.

A war-time rate increase caused a provisional surcharging to be ordered from De La Rue in October, 1915, in a quantity of 2.5 million (Fig. 8). However, the scarcity of the surcharged cards suggests that far fewer were actually delivered or put in use.

P-24 1916	3m./2m. (red)	150	100
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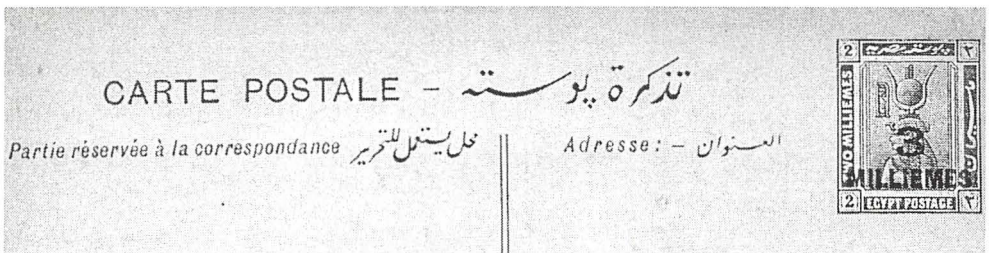


Fig. 8 The 1916 surcharge in red (P-24).

Definitive 3m. cards followed, this time with text in English to match the stamp impression (but see P-30 and P-31).

P-25 1917	3m. orange	10	5
P-26	3m. + 3m. reply	30	40

A post-war increase in the UPU rate caused a 10m. card to be ordered on January 11th, 1921, but it does not appear to have been issued until two years later; the text reverted to French (see also P-32).

P-27 1923	10m. carmine lake	60	40
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During prolonged negotiations with De La Rue over designing new postal stationery bearing the portrait of King Fuad, supplies ran low, while a need developed for a 4m. postcard to meet the UPU printed-matter rate (postcards without a handwritten message qualified for such a rate). With commendable frugality, the Postal Administration made use of otherwise useless stocks of 4m. + 4m. reply cards by separating them and striking out the 'réponse' inscriptions with imprinted black lines (Fig. 9).

P-28 1928	4m. I. avec réponse; II. réponse (on P-17, with border)	200	200
P-29	4m. I. avec réponse; II. réponse (on P-19, without border)	200	200

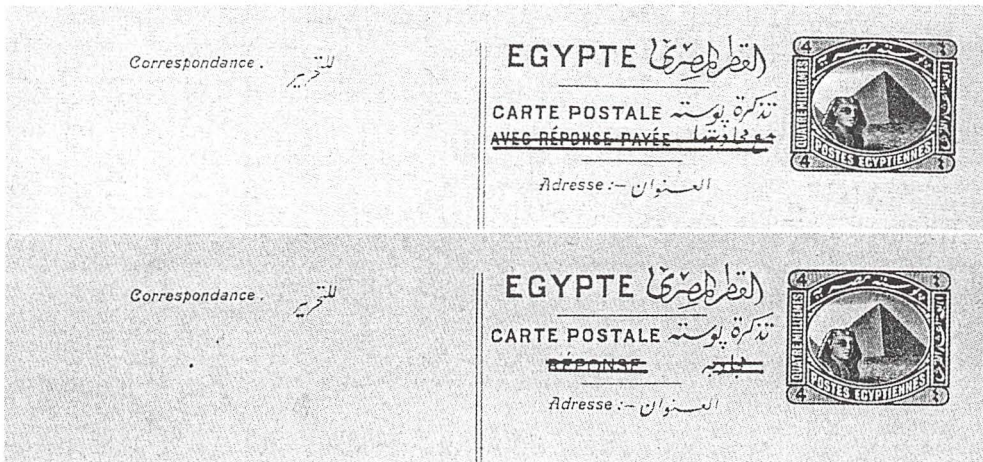
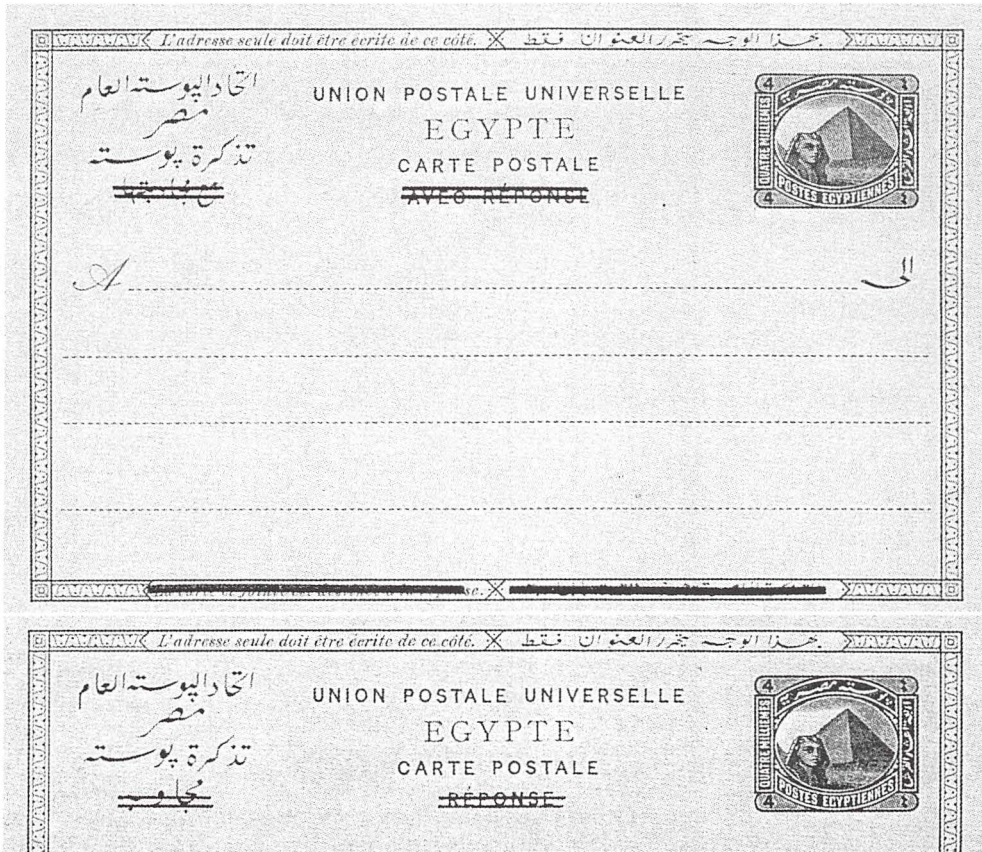


Fig. 9 The texts of P-28 and P-29.

De La Rue having lost the contract for postal stationery at the end of 1927, further issues were printed by Harrison & Sons until the Survey Department of Egypt assumed the task (about 1930?). The dies, which were the property of the Egyptian Government, had been returned by De La Rue, and were evidently turned over to the Survey department of Egypt or lent to Harrison's. A new supply of 3m. postcards<sup>4</sup>, presumably from the Survey Department or Harrison's, utilized the old pictorial design, but revised text (all words, English and Arabic, smaller); e.g., POST CARD was reduced from 40mm to 36mm (Fig. 10). Examples with SPECIMEN overprint in De La Rue style exist; an explanation is not apparent.

P-30 1930? 3m. orange

150 100

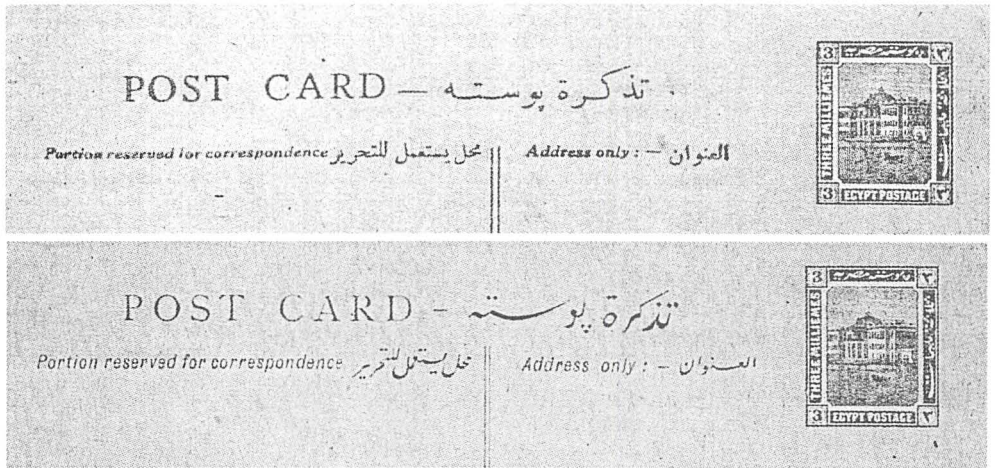


Fig. 10 The texts of P-25 and P-30.

The color was changed to green in a subsequent printing, in which the Arabic inscriptions were changed not only in style, but wording, *barid* replacing *posta*, *dawlat* replacing *al qutr*, and the text became French (Fig. 11). These changes suggest that these cards were definitely produced by the Survey Department.

P-31 1931? 3m. dark green

25 10

The 10m. card underwent similar treatment when a new supply was required (probably produced by the Survey Department)<sup>4</sup>. The Arabic heading uses the word *al-dawlat* (the government), whereas card P-27 has *al-qutr* (the country) (Fig. 11).

P-32 1931? 10m. maroon lake (text like P-31)

200 150

The 3m. reply cards P-26 were separated and overprinted with pairs of thin parallel bars to obliterate the portions of text referring to reply, and were then then issued as single cards (Fig. 11).

P-33 1931? 3m. I. ~~reply paid~~; II. ~~reply~~

R R

Eventually, postcards with King Fuad's effigy were produced, evidently by the Survey Department, using the same design as the Second Portrait series of definitive stamps (Fig. 12).

P-34 1932 3m. green

50 25

P-35 13m. rose-red (UPU rate)

50 25

P-36 1935? 3m. dull brown

40 20





Fig. 11 P-27, P-32 and P-33.

The reign of King Farouk soon brought about new postal cards utilizing the same design as the contemporary Boy King postage stamps (Fig. 12).

P-37 1939	3m. sepia	60	30
P-38	13m. carmine-rose	40	40

A rate increase in July, 1940, required a denomination of 4m., and a further increase in 1944 reached 6m.

P-39 1941?	A. 4m. grey-green, offset half-tone lithography	30	15
	B. 4m. green, photogravure	30	15

The simplest distinction is in the text inscriptions, which are solid (even under magnification) in the lithographed version, but show a pronounced screen in the photogravure version.



Fig. 12 The designs of the King Fuad and King Farouk postal cards.

P-40 1944? 6m. grass green 40 30

The maturity of the King was reflected in a change of design to the 'Marshal' type of the new postage stamps (Fig. 12).

P-41 1946? 6m. deep green 40 25

P-42 13m. light carmine-rose or deep carmine-rose 40 35

The foregoing postcards are not known to have been overprinted with bars, but I have seen the 13m. card with four lines drawn across the face with a rule. The Republic did not issue cards in a new design until 1954, when an elaborate series of 100 (!) face-different cards was issued. The imprinted stamps were in all cases the same, the 'soldier' design of the contemporary postage stamps, but each card had a decorative border and a pictorial subject occupying the left half of the face (Fig. 13). There were 25 different views.

P-43 1954 6m. bright brown, border and view in violet (146x105mm) 30 50  
border and view in brown, blue, or olive-green 50 75

An apparent "specimen" overprint exists, consisting of a handstamp reading "October, 1954" in Arabic<sup>5</sup>.

No further postal card issues have been made.

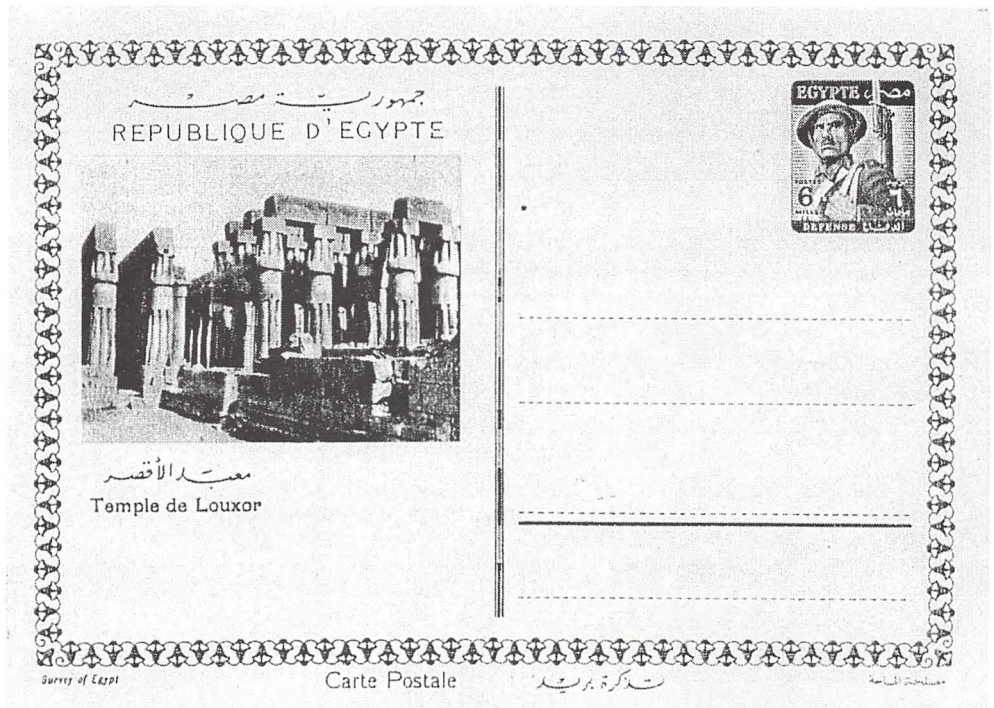


Fig. 13 One of the 25 designs of 1954.

## Envelopes

There are eight sizes of ordinary envelopes, although no particular envelope comes in more than two sizes. Sizes are indicated by lower-case italic Roman numerals (in the order of increasing size): *i*, 108x71mm; *ii*, 120x94mm; *iii*, 146x111mm, *iv*, 152x96mm; *v*, 152x116mm (certain registered envelopes only); *vi*, 159x112mm; *vii*, 160x123mm; *viii*, 175x117mm. Before 1945, the paper for all envelopes was laid batonné; only for the later issues is the kind of paper indicated.

De La Rue customarily prepared essay sketches, drawn or painted with skill and care, for submission to the Egyptian authorities, who either returned them with official approval or with requests for modifications. The firm then engraved a die, and submitted die proofs to Egypt, which were in turn returned with approval or requests for further changes. The sketches and die proofs were part of the De La Rue archives that were dispersed in the 1970s. Many of the essays and proofs are described, and some are illustrated, in the catalog for the auction of the John Gilbert collection<sup>6</sup>.

The first envelope was made of quite white, unwatermarked paper.

E-1	1887	1pi. ultramarine ( <i>iii</i> )	10	16
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The postal authorities complained that it was too translucent, and De La Rue consequently changed over to a laid paper having a faintly bluish cast, with a watermark 'Postes Egyptiennes' in script (S-1, Fig. 14), and a 2pi. value was added (it was suitable for a registered letter up to 20g, or for an ordinary letter between 20g and 40g). The watermark on this and subsequent issues may be found upright, inverted, or reversed.

E-2	1888 (1 NO)	1pi. ultramarine ( <i>ii</i> and <i>iii</i> )	6	5
E-3		1pi. blue-grey ( <i>iii</i> )	20	20
E-4		2pi. orange ( <i>iii</i> )	10	8
		2pi. orange ( <i>viii</i> )	18	15

On June 19th of the following year, three new values were ordered, to be delivered by October 1st, two of them for use unsealed with greeting cards (Fig. 15).

E-5	1889	1m. dark brown ( <i>i</i> )	3	2
E-6		2m. green ( <i>i</i> )	3	2
E-7		5m. rose-red ( <i>ii</i> and <i>iii</i> )	6	6

A reduction in the letter rate from 1pi. to 5m. in 1890 created a greatly increased demand for 5m. envelopes and a much reduced demand for those of 2pi. The immediate need was partly met by surcharging existing stocks of the 2pi. in Egypt (Fig. 16).

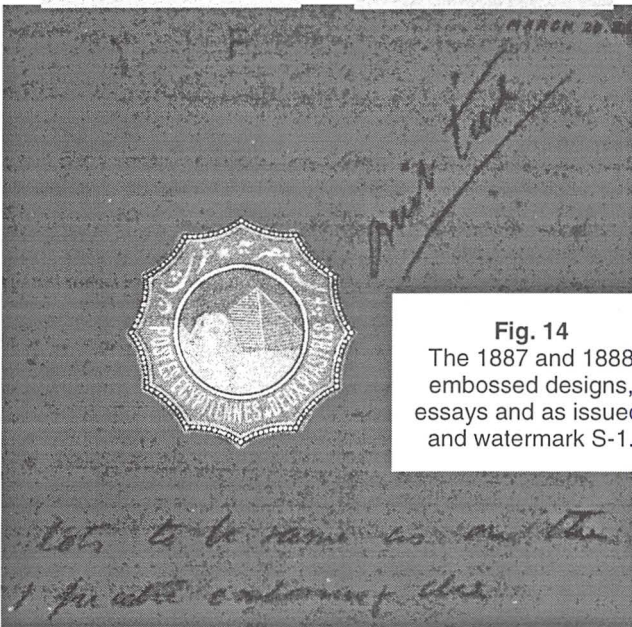
E-8	1892	5m./2pi., surcharge 23mm long ( <i>iii</i> )	25	12
		5m./2pi., surcharge 23mm long ( <i>viii</i> )	30	16
E-9		5m./2pi., surcharge 24mm long ( <i>iii</i> )	8	8
		5m./2pi., surcharge 24mm long ( <i>viii</i> )	15	15
E-10		5m./2pi., surcharge with hamza ( <i>iii</i> )	20	15
		5m./2pi., surcharge with hamza ( <i>viii</i> )	30	18

As with P-5 and P-6, many "errors" were deliberately made; they are considered to be fantasies, although some were legitimately used. The multitude of variations gives evidence of the creative imagination of the instigators. A list, which may not be complete, has been given by Boulad<sup>7</sup>; it includes many variations in positions. Examples of the normal surcharge in red also exist; they may be a color trial.

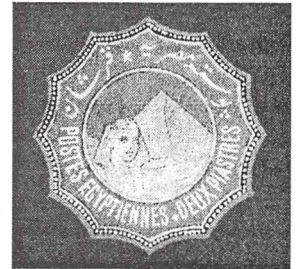
Postes Egyptiennes



as issued



**Fig. 14**  
The 1887 and 1888 embossed designs, essays and as issued, and watermark S-1.



as issued

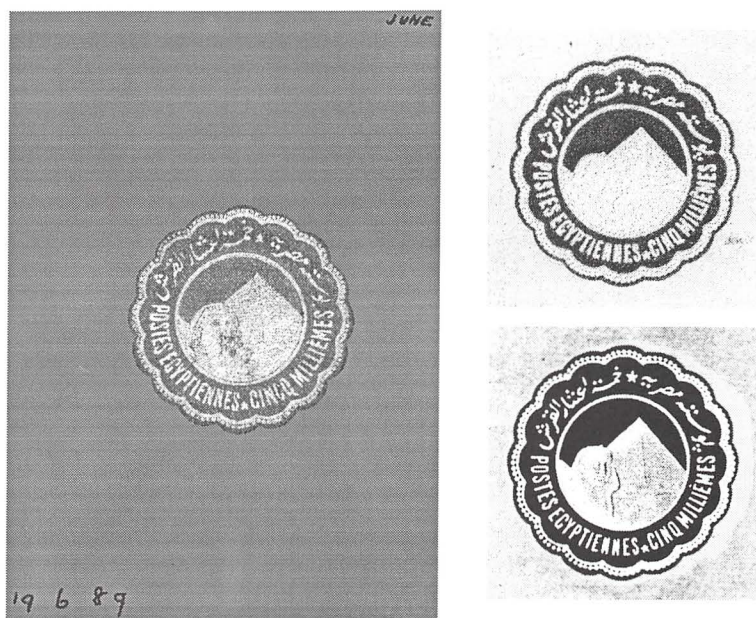
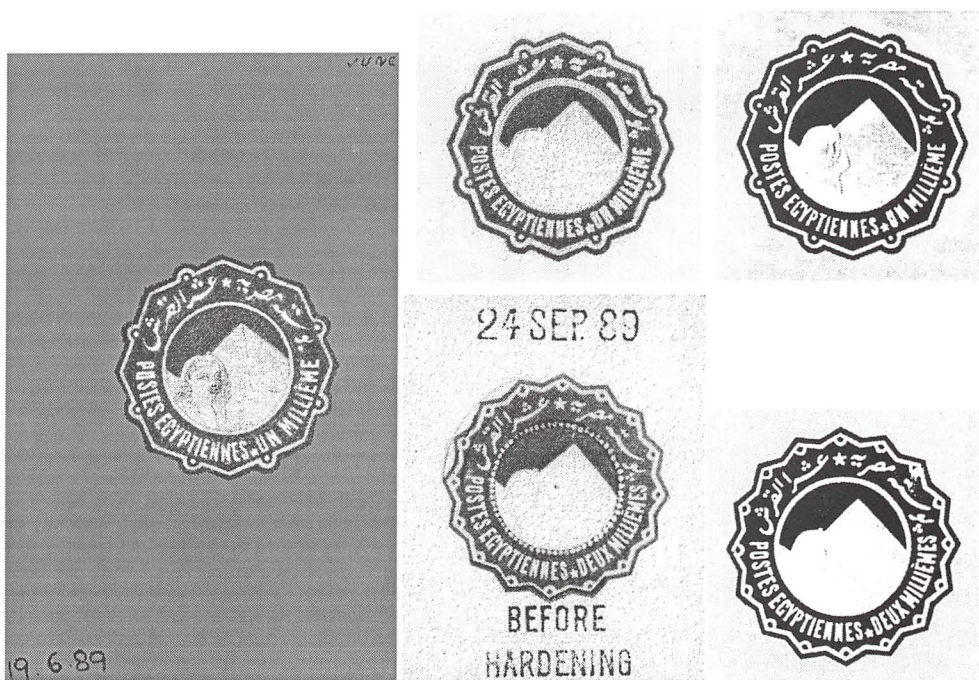


Fig. 15 The 1889 embossed designs, essays and as issued.



Fig. 16  
The 1892  
surcharges.

When the 1906 UPU Congress debated whether it might be feasible for member countries to issue special envelopes for prepaid international reply (similar to the international reply coupons eventually adopted), Egypt submitted an essay, made by printing an inscription on the 1pi. envelope in use at that time for UPU letters (Fig. 17). The scheme was dropped.

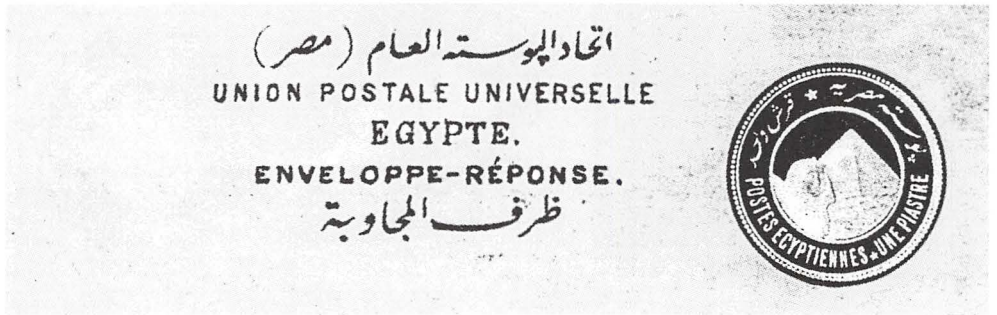


Fig. 17 The essay for an international reply envelope.

No new envelopes were issued until 1907, although one would have been justified long before then to meet the local rate of 3m. introduced in 1892 (Fig. 18).

E-11 1907	3m. orange (iii)	8	9
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Fig. 18  
The design of the 3m. embossed stamp.

When the local rate for prints and greeting cards was lowered to 1m. about 1911, there was an increased need for 1m. envelopes. When the postal authorities proposed to send stocks of 2m. envelopes back to De La Rue for surcharging, the firm demurred, and recommended that the work be done in Egypt, and submitted an essay for it. The surcharging was done with two rather different types (Fig. 19).

E-12 1911?	1m./2m. with bars	35	25
	Variety: a. Arabic numeral '1' inverted		
E-13	1m./2m. without bars	50	40



Fig. 19 The two 1911 surcharges.

In December, 1912, negotiations with De La Rue began with respect to new postal stationery to accompany the forthcoming new pictorial adhesive stamps. Embossed dies were prepared embodying the same subjects as the adhesive stamps (Fig. 20).

E-14 1913?	1m. brown (i)	18	12
E-15	2m. green (i)	18	12
E-16	3m. orange (iii)	20	12
E-17	5m. carmine-rose (iii)	20	8
E-18	10m. blue (iii)	25	20

The 5m. exists with two knives, one with rounded upper sides where the flap meets the fold, the other with straight diagonal upper sides of the flap (scarcer). (At this period, consumption of 10m. (= 1pi.) envelopes was about 50,000 per year.)

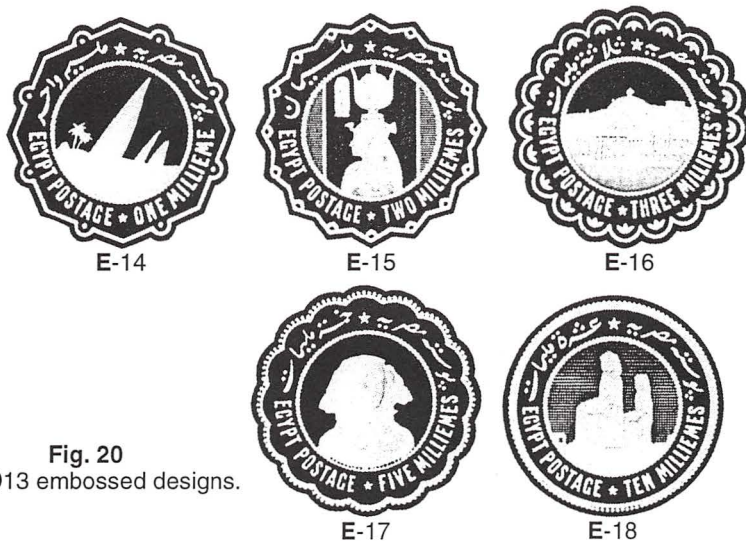


Fig. 20  
The 1913 embossed designs.

Abolition of the reduced rate for local delivery in March, 1915, greatly reduced the demand for the 1m. greeting-card envelopes, and the stock of 250,000 on hand with De La Rue were ordered to be surcharged 2m. (Fig. 21).



Fig. 21  
The 1915 surcharge.

E-19 1915	2m./1m.	75	60
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In January, 1920, to conform with the use of English on the stamps, a new postal stationery watermark, 'Egyptian Postage', was ordered (Fig. 22). It is listed in Higgins & Gage for all five denominations of envelope, but I can confirm it only on the 2m. and 5m., Boulad could confirm only the 5m, and Albani & Zeitoun expressed doubt about E-20, E-22, and E-24. The order for 1920 included only 2m. and 5m. envelopes, but I cannot say about the order for 1921.

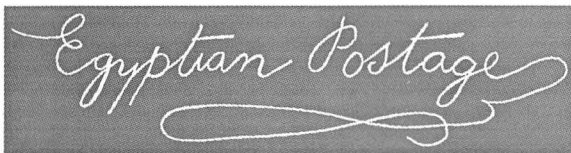


Fig. 22 Watermark S-4 (half-size).

(E-20?)1921?	1m. brown (i)? watermark S-4	?	?
E-21	2m. green (i) watermark S-4	30	30
(E-22?)	3m. orange (iii)? watermark S-4	?	?
E-23	5m. carmine-rose (iii) watermark S-4	25	22
(E-24?)	10m. blue (iii)? watermark S-4	?	?

Changes to higher rates for UPU mail in 1921 led to some changes in color in the order for 1922.

E-25 1922?	2m. brick red (i) watermark S-4 Variety: a. albino impression.	20	18
E-26	5m. pink (iii) watermark S-4 Variety: a. albino impression.	16	12
E-27	10m. carmine-lake (iii)	30	30

The declaration of the Kingdom in 1922 caused a demand for postal stationery to reflect the new national status. The watermark was changed to all-Arabic (S-5, Fig. 23), and a request was sent to De La Rue to have "all embossed postal stationery" overprinted with the same crown overprint as the adhesive stamps. De La Rue submitted specimens, but expressed the opinion that the results would not be satisfactory if applied to envelopes already folded, and the supply for the year, without overprint, was already packed ready for shipment. The project was abandoned.



Fig. 23 Watermark S-5.

E-28 1925	2m. brick red (ii) watermark S-5	28	25
E-29	5m. pink (iii) watermark S-5 Variety: a. albino impression.	28	25
E-30	10m. carmine-lake (iii) watermark S-5	28	25

On February 12th, 1923, negotiations had begun with De La Rue to have new postal stationery showing the King's likeness, like the adhesive stamps then in preparation. The firm submitted designs for surface printing closely resembling the forthcoming First



Portrait stamps, and embossed designs for envelopes. The first submissions had large surrounds with scalloped borders and circular symmetry with a small portrait, and the rendition was rejected by the Egyptian authorities (painted essays and die proofs survive). Repeated attempts over the next three years had no better success, even though a design with a larger portrait was adopted. In March, 1926, the Survey Department suggested that De La Rue try working from a coin, but an acceptable embossed likeness was still not achieved. At the end of 1926, De La Rue was notified that their contract would not be renewed after 1927, and interim printings of postal stationery were made with the old designs. In January, 1927, the Survey Department suggested that the necessary modifications of the unacceptable dies be made in Egypt, and in February, 1928, it was recorded that the Royal Mint (British) had been entrusted to prepare embossed dies. The new contract went to Harrison & Sons, to whom the dies were presumably issued for printing the long-awaited stationery with the King's effigy (Fig. 24), which was placed in an elliptical frame that better accommodated the portrait.. Harrison's was also loaned the dandy-roll for watermark S-5.



Fig. 24  
Design for King  
Fuad embossed  
stationery.

E-31	1929	2m. grey (pale, medium, dark) (i) Varieties: a. albino impression b. double impression, one albino on the flap, inked underneath.	25	12
E-32		5m. light brown or deep chestnut (iii)	35	25
In 1937, posthumously, a change of color was made.				
E-33	1937	2m. orange (i)	35	30
In the following year, new envelopes in the Boy King design were printed by offset half-tone lithography by the Survey Department; a thin frameline borders the impression (Fig. 25).				
E-34	1938	2m. vermilion (i), image 19.8x23.9mm, wove or laid paper, wmk. S-5	40	30
E-35		5m. red-brown (iii), laid paper, wmk. S-5	50	40

Fig. 25  
The half-tone and photogravure  
versions of the Boy King design.



On the occasion of the birth of the Royal Child in 1938, a non-denominated formula envelope was prepared featuring the same design as the adhesive commemorative stamp for the Royal Wedding, but without denomination, in dark carmine (Fig. 26). It is said<sup>8</sup> to have been printed by the State Printing Works, but not issued because the inscription includes the phrase "royal child" in the masculine, whereas a girl was born.

In 1939, the Survey Department changed over to photogravure, like the adhesive stamps.

E-36	1939	2m. vermilion (i) photogravure, image 18.6x22.5mm, wove or laid paper	100	70
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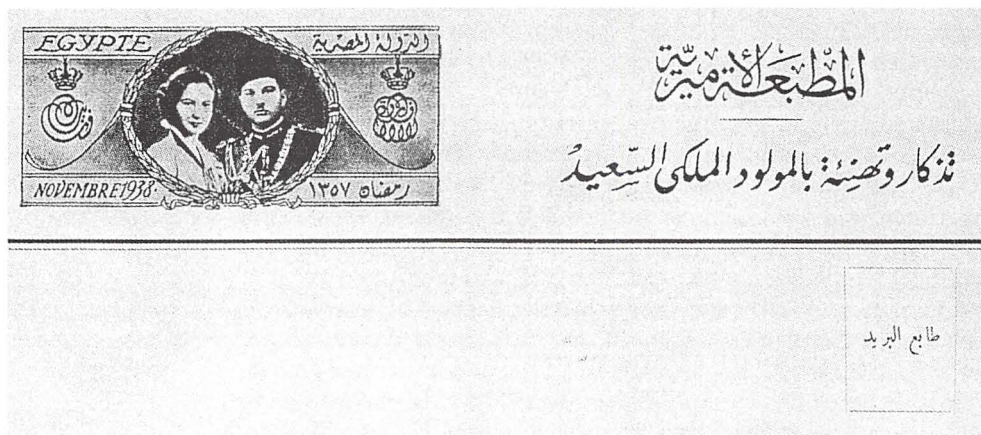


Fig. 26 Royal birth formula envelope.

The rate increase of July, 1940, required 3m. for greeting cards. The need was met not by surcharging, as heretofore in such situations, but by printing an additional impression by half-tone, denominated 1m., beside the existing one (Fig. 27).

E-37 1940	a. 1m. brown-orange + 2m. vermilion (on E-34), wove paper	70	40
	b. 1m. light brown + 2m. vermilion, laid paper	70	40



Fig. 27  
The 1940 provisional (E-37).

The provisional was soon followed by a definitive 3m.

E-38 1941?	3m. sepia (i), wove or laid paper	50	45
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A second increase in the greeting-card rate followed close on the heels of the first, and an envelope denominated 4m. was forthcoming.

E-39 1942?	4m. green (i), wove or laid paper, watermark S-5	30	15
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(Although only wove paper has been reported, this envelope may also exist on laid paper.)

The new letter rate of 1940 was met with a 6m. envelope in the Boy King design.

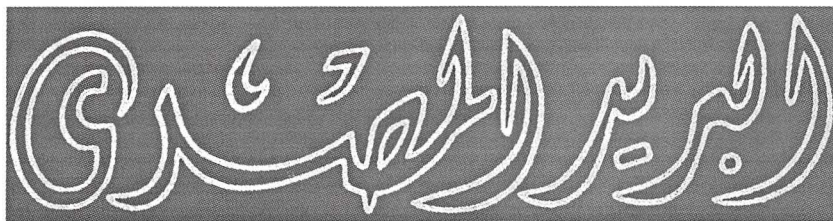
E-40 1941?	6m. grass green (iii), laid paper	80	70
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The letter rate having been raised again, in 1944, a new denomination was required, this time using the new design with the King in Marshal's uniform.

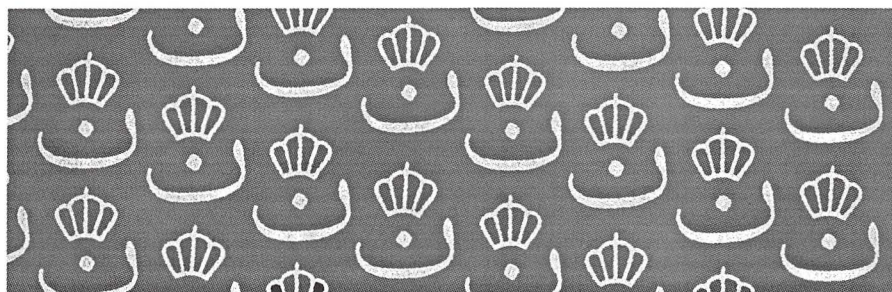
E-41 1946	10m. violet (iii), wove paper, watermark S-5	50	50
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Greeting-card envelopes in the Marshal design present a complex picture, with two photogravure screens, three watermarks (Figs. 23, 28), and two knives (Fig. 29) by which the outline was cut<sup>9</sup>. What is listed here may not be complete.

E-42 1946?	4m. dark green (i), wove paper, wmk. S-5, 45° screen, knife A	50	30
	4m. dark green (i), wove paper, wmk. S-5, 45° screen, knife B		
E-43 1946?	4m. dark green (i), wove paper, wmk. S-6, 45° screen, knife B	50	30
	4m. dark green (i), wove paper, wmk. S-6, 90° screen, knife B		



S-6



S-7

Fig. 28 Watermarks S-6 and S-7.

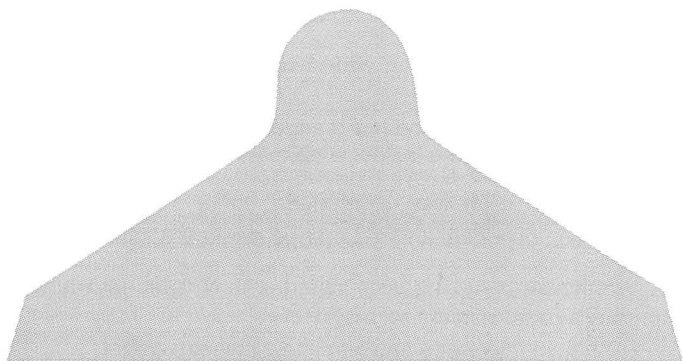
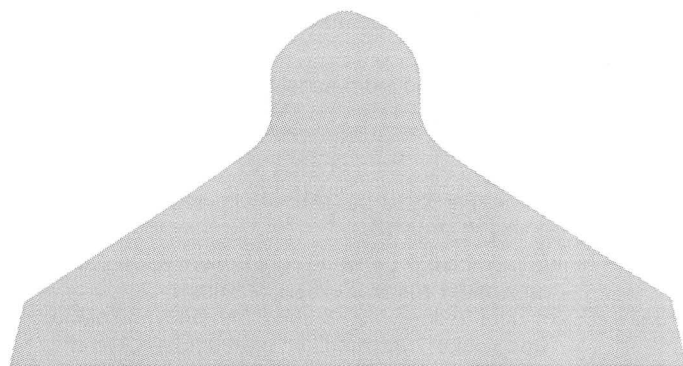


Fig. 29 Knives A and B (reduced).

E-44	1946?	4m. dark green (i), wove paper W, wmk. S-7, 45° screen, knife A, brown filigree design inside	100	75
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In 1953, E-41 was overprinted with bars; possibly other envelopes may have been overprinted.

E-45	1953	4m. with 3-bar overprint, wmk. S-6, 45° and 90° screens.	150	200
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The Egyptian Republic was prompt in issuing greeting-card envelopes, using the design of the corresponding adhesive stamp (farmer or fellah).

E-46	1953	4m. dull green (i), unwatermarked, knife B, wove paper	20	20
E-47		4m. dull green (i), wmk. S-6, knife B, wove paper	20	20

The design was changed to that of the revised adhesive stamp (young farmer) two years later.

E-48	1955	4m. dull green (i), wmk. S-5, wove paper, knife B	20	20
E-49		4m. dull green (i), wmk. S-6, wove paper, knife B	20	20

A decade later, in the time of the United Arab Republic, a totally new design, showing a minaret, was chosen, the year was incorporated in the design (Fig. 30).

E-50	1965 (1 AP)	4m. light blue and sepia (i), unwatermarked, wove paper (The wove paper sometimes shows very faint laid lines.)	22	24
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For the letter rate, an envelope with an imprinted stamp showing a large heraldic eagle over rather small pyramids was issued (Fig. 30); the numerals of value, in black on dark blue background, are nearly invisible. There are two "dies", distinguished by the presence or absence of a blue dot above the middle pyramid and one on its left face, and a vertical dash below the first pyramid.

E-51	1965	10m. dark blue and red-orange, unwmkd., blue filigree inside	20	20
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The following year, the year-date was removed from the 4m. design, which occurs in two different sizes. The 10m. design was revised so as to show the value in colorless numerals; a new watermark appeared (Fig. 31). There are two 'dies' of the 10m., one having a blue dot in the upper left of the 0.

E-52	1966	A. 4m. pale blue & brown to light brown, wove paper, unwmkd., image 20.75x25.25mm	12	10
	1967 (JA)?	B. 4m. light to deep blue & chocolate brown to sepia, wove paper, unwmkd., image 20.25x24.75mm.	12	10
E-53	1967 (DE)?	4m. light blue to blue & chocolate brown, wove paper, wmk. S-8, image 20.25x24.75mm.	18	15

(I have seen E-53 used only with an added 1m. stamp for the increased rate of late 1967.)

E-54		10m. dark blue and red-orange, colorless numerals, blue filigree inside, watermark S-8?	25	25
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In 1967, the blue filigree inside was abandoned.

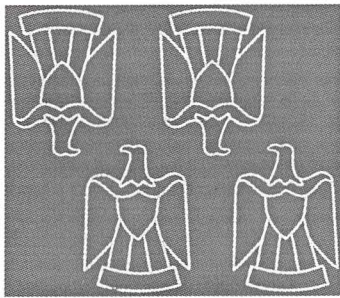
E-55	1967	10m. dark blue and red-orange, wmk. S-8, plain inside	16	16
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The rate for greeting cards having been raised, a new value in a new design (Fig. 32) like the corresponding adhesive stamp was issued.

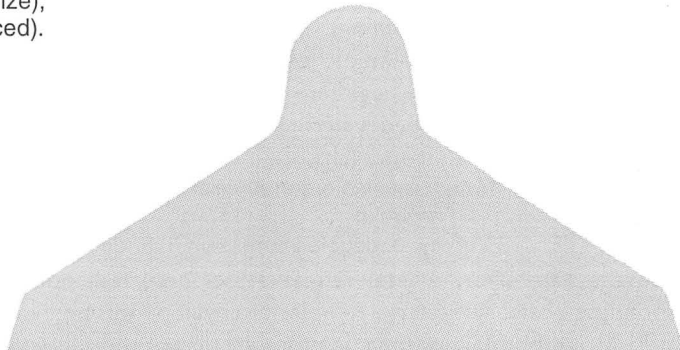
E-56	1968	5m. myrtle green and carmine, unwmkd. knife C	5	5
E-57		A. 5m myrtle green and carmine, wmk. S-8, knife C	5	5
		B. 5m. turquoise and carmine-rose, wmk. S-8, knife B	5	5



**Fig. 30**  
The designs of 1953, 1955,  
1965, 1966, and 1967.



**Fig. 31**  
Watermark S-8 (half-size);  
knives B and C (reduced).



The letter rate was doubled in 1967, and two years later an envelope for the new rate was issued; the design was that of the corresponding adhesive stamp of 1967 (Fig. 32).

**E-58** 1969 20m. green, wove paper, wmk. S-8 50 50

With many men in the armed services in need of support of morale, the Postal Administration issued an envelope for a special half-price rate for letters addressed to service men, using the same design as an adhesive stamp of the same denomination (Fig. 33).

**E-59** 1973 10m. green (pale to deep), paper W, unwatermarked 30 40

(Later, remainder stocks of unfolded envelopes were cut up and used for post office forms.)

When the UAR was dissolved and the official name became Arab Republic of Egypt, new postal stationery inscribed 'A.R. Egypt' was issued in the former designs.

**E-60** 1973 5m. dark green and carmine, wove paper, wmk. S-8, knife C 16 14  
Variety: a. double impression of green.

**E-61** 20m. grey-brown to sepia\*, wove paper, unwatermarked 3 4

**E-62** 20m. grey-brown to sepia, watermark S-8 3 4

\* Also reported in black (scarce)



E-56 & 57



E-60



E-58, -61, & -62



E-59

Fig. 32

Designs of E-56, -57, -60.

Fig. 33

Designs of E-58, -59, -61, -62.

A rate increase caused a new greeting-card envelope, in a design featuring an iris, to be issued (Fig. 34).

**E-63** 1973 10m. green and rose, wove paper, wmk. S-8, knife B or C 3 3

When a new design (spray of flowers) was prepared two years later, the size of the greeting-card envelopes was increased to size approximately *vii*. (variations up to several millimeters arise from the folding), and the flap was no longer of tuck-in type. An inscription on the back in Arabic reads "price to the public 13m." The paper is superficially unwatermarked, but there is an overall mottled translucency, which could conceivably be a poorly defined watermark. There are two die varieties: one shows green guide lines about 3mm out from each corner of the design; the other has no guide lines.

**E-64** 1975 10m. turquoise green & violet or pale lilac, wove paper, unwmkd. 4 4

Variety: a. double impression of turquoise.

Following this issue, several rate increases occurred, not always accompanied by corresponding postal stationery. A 5-piaster envelope was prepared in a design showing a doll in El Moulid bridal costume, identical to that of the adhesive stamp of 1985, in red,



Fig. 34 Designs of E-63 and E-64.

green, and blue. It was never issued (perhaps supplies were not ready before the letter rate was increased to 10 piasters in 1989). Some copies with a voiding handstamp came on the philatelic market about 1990 (Fig. 35).

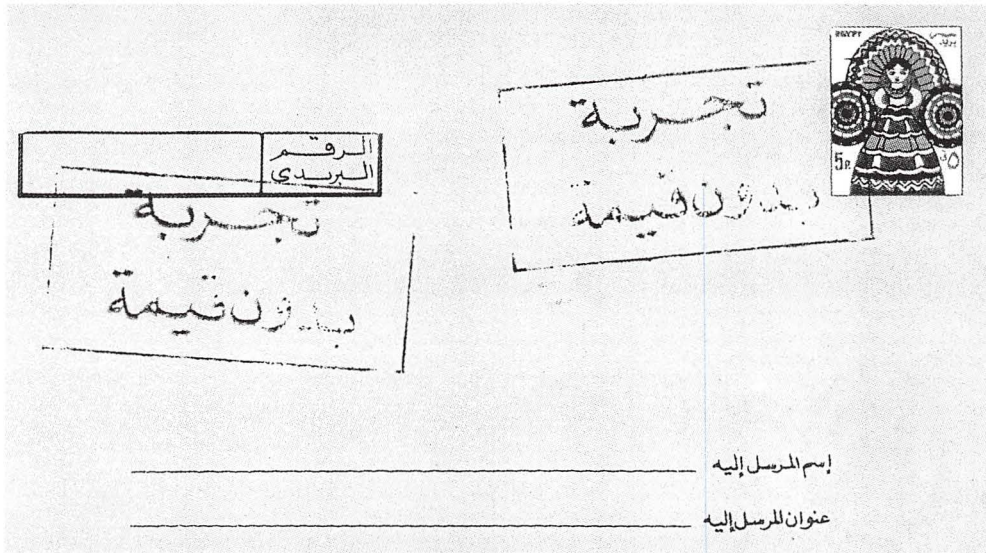


Fig. 35 The unissued 5-piaster envelope.

The last envelope to be issued was of the nature of a commemorative, honoring the philatelic exhibition “Cairo 1991” (Fig. 36).

E-65 1991 10pi. light blue and black, wove paper, unwatermarked 15 15



Fig. 36 Design of the “Cairo 1991” envelope.

## Registered Envelopes

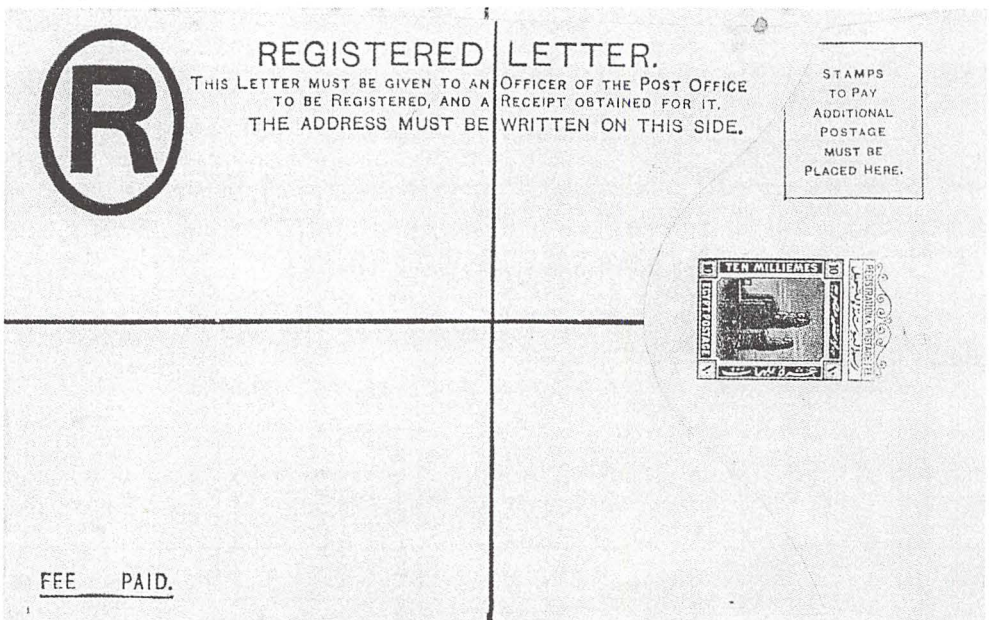
Although the 2-piaster envelopes of 1888 were evidently issued with use for registered letters in mind, envelopes explicitly for registered letters were not issued until 1913. The Postal Administration had become aware of the registered envelopes used in the Sudan, which were of British style, of heavy stock with linen lining, and began correspondence with De La Rue in March, 1910, about producing similar envelopes for Egypt. De La Rue prepared a mock-up essay using the design of the 1-piaster stamp then current (at least two examples exist), but in the end, the design of the pictorial 10m. stamp was used (Fig. 37).

R-1	1913	10m. blue, text in English only ( <i>iv</i> ) Imprint under flap: THOS. DE LA RUE & CO. PATENT.	120	50
R-2	1913?	10m. blue, text in English and Arabic ( <i>iv</i> ) Imprint under flap: THOMAS DE LA RUE & CO. LTD. PATENT.	60	35

The color was changed along with the adhesive stamps in 1922, and a larger size was adopted.

R-3	1922	10m. carmine-lake ( <i>v</i> ) Imprint under flap: THOMAS DE LA RUE & CO. LTD.	45	30
R-4	192(8 or 9)	10m. carmine-lake ( <i>v</i> ) Imprint under flap: HARRISON & SONS.	R	R

The inscriptions on R-4 are different from those of R-3, and the space between the stamp imprint and the ornamental panel above it is narrower (ca. 0.4mm).

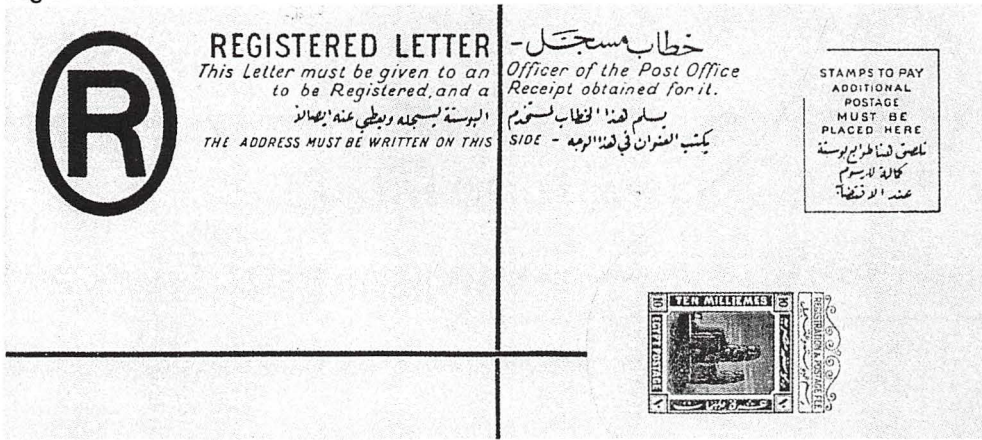


R-1

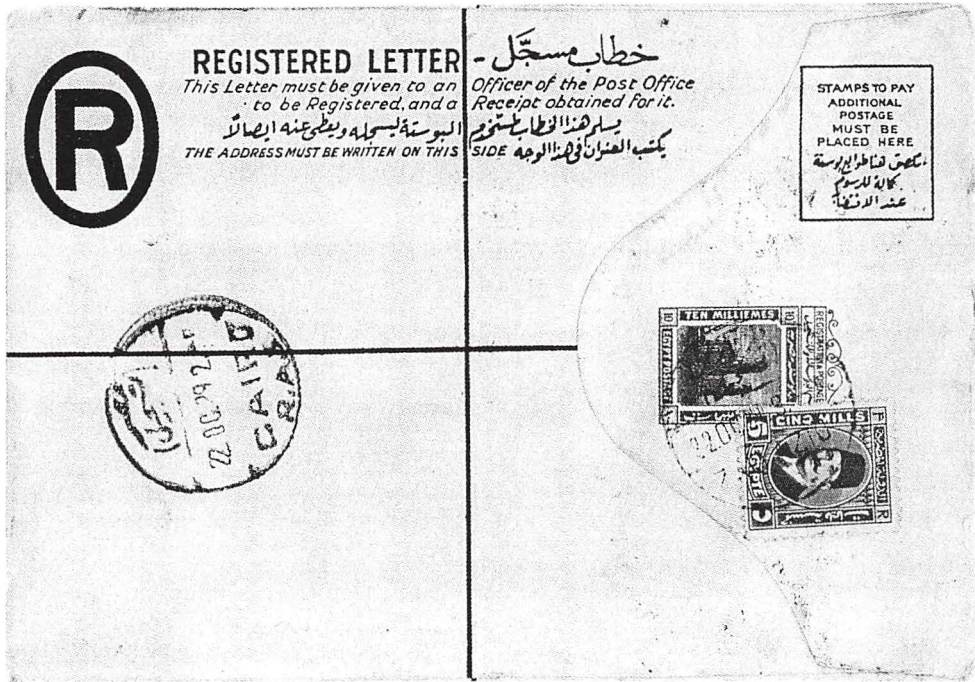
Fig. 37 The first types of registration envelope.



Fig 37 contd.



R-2 and R-3



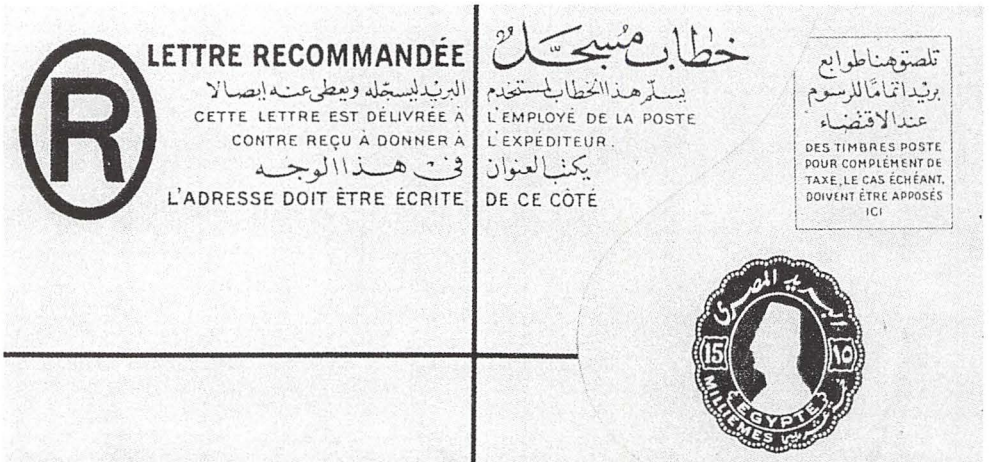
R-4

The original order (10 March, 1922) was for a 15-millieme envelope, using the design of the 15m. adhesive stamp ('milleema' inscription), but one with that denomination was not issued until a new die showing the bust of King Fuad was put into use by Harrison & Sons (Fig. 38). This envelope exists with the text part typographed or lithographed.

R-5 1929 15m. grey-blue (v) 50 45  
 Imprint under flap: HARRISON & SONS, LTD.



R-5



R-6

Fig. 38 The 15m. designs with Harrison text on R-5 and Survey Dept. text on R-6.

A further supply was later printed by the Survey Department of Egypt, using the same die, but with different typefaces for the Arabic and French texts, a new identification beneath the flap, and a slightly different shade, and later, color. It should be noted that the inscription and cross-bars were printed separately from the embossed stamp and may differ both in shade and relative position. The 15m. plum comes with a fine or a coarse impression of the inscriptions.

R-6	1930?	15m. deep greyish blue (v)	60	60
		Imprint under the flap: SURVEY OF EGYPT (plus Arabic)		
R-7	1934	15m. plum (v)	60	60

When King Farouk assumed the throne, two denominations in the Boy King design were produced by offset half-tone lithography. The registration rate (10m. + 5m. postage) for internal letters (10m. + 5m. postage) required 15m., whereas 20m. was

required for the registration fee alone for foreign postage.

R-8	1939	15m. dull red-violet (iv)	120	70
R-9		20m. blue (iv)	110	75

A year later, similar envelopes were issued printed by photogravure. They are easily distinguished by the fact that the offset envelopes have a thin frameline around the stamp impression, whereas the photogravure ones have none (there are also small differences in the Arabic inscriptions above the stamp impressions) (Fig. 39).

R-10	1940	15m. dull plum (greyish purple) (iv) photogravure	200+	200+
R-11		20m. blue (iv) photogravure	150	150



Fig. 39 The 1939 and 1940 designs.

Five years later, a higher rate (20m. + 10m. postage) having been adopted in mid-1943, envelopes in the design of the 30-millieme adhesive stamp were printed by photogravure (Fig. 40). There were no longer special registration envelopes for foreign destinations.

R-12	1945	30m. yellow-green (iv)	40	40
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Fig. 40 The design of 1945 (R-12).

After the revolution, some envelopes were handstamped with a large, thick X to obliterate the King's face (Fig. 41), but most of them were converted by affixing a 30-m. violet adhesive stamp neatly over the original impression (this exists with the Arabic 'specimen' handstamp reading "October 1954" in Arabic, as mentioned with respect to the 1954 postal cards).

R-13	1953	30m. yellow-green overprinted X	100+	100+
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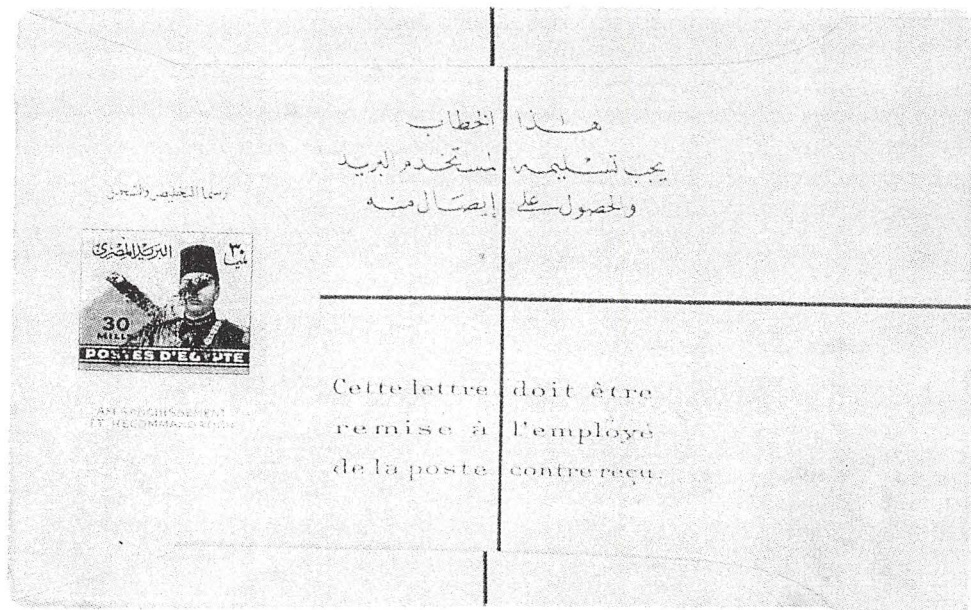


Fig. 41 The obliterating overprint (R-13).

## Cassette Envelopes<sup>12</sup>

In order to serve the many citizens whose education was not sufficient to make them comfortable with reading and writing, the Postal Administration instituted a special arrangement to make it easy to send audio tapes. Envelopes were issued in a design and size adapted for the purpose (although the paper was surprisingly weak). The stamp impressions were the same as the 1989–90 LE1 and LE2 adhesive stamps. There are two die types (Fig. 42), which are most prominent on the LE2 denomination (the bottom of the Arabic numeral is blunt in one, and the frameline is thickened at the left even with the top of the minaret, whereas on the other, the bottom of the numeral is sharp, and there is no thickening). All cassette envelopes have the large ‘CASSETTE POST’ cachet arranged vertically at the left.

Flaps are cut in a shallow V except C-2a. Earlier issues are on creamy white paper, whereas later issues are on stark-white paper. Dimensions vary within 1 or 2mm. due to folding. “Flap text” indicates Arabic text inside flap; “bottom text on reverse” indicates a line of Arabic text centered along the bottom of the reverse (neither is present unless mentioned). “Coordinates” are the distance between the stamp and the cachet by (x) the distance between the stamp and the first line of the address.

C-1	1 AU 90 LE1	183x114mm. Purple-slate & yellow, cachet pale green & purple-slate, bottom text on reverse, coords. 84x17*	5	?
C-1a		183x126mm. Purple-slate & yellow, cachet sage green & purple-slate, bottom text on reverse, coords. 29x83*	5	?
C-1b		159x 126mm. Dull rose-lilac & green, cachet same colors, coords. 32x61	5	?
C-1c		159x126mm. Rose-brown & olive, cachet same colors, coords. 24x68	5	?

C-2	1989	LE2	182x117mm. Purple-brown & yellow (shades buff-yell. to greenish yell.), cachet blue & purp.-brn., bottom text on reverse, coords. 19x81-88	5	?
C-2a			As C-2, but flap cut straight, coords. 19x81	5	?
C-2b	DE89		185x113mm. as C-2, same colors, coords. 19x86	?	

\* On C-1 and C-1a the position of the stamp relative to the cachet is not constant.

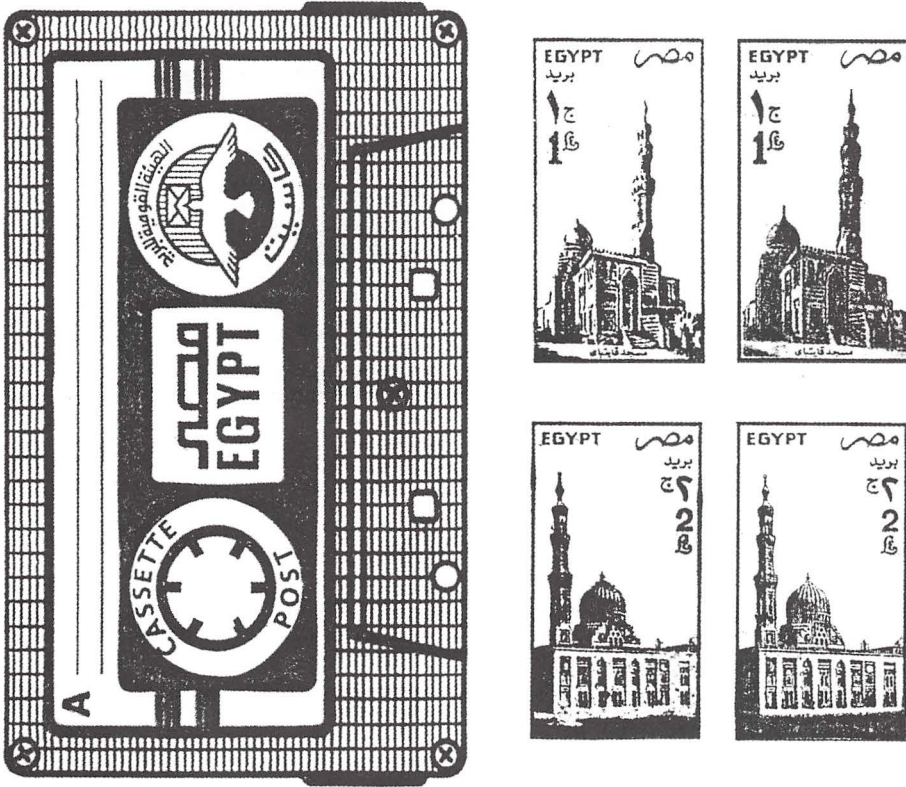


Fig. 42 Designs and types of cassette envelopes.

New designs, one showing a minaret, and three in smaller size showing the mosque of Mohammed Ali or sculptures of pharaonic female heads, followed these (Fig. 43). All have a new size, 163x125mm.

C-3	1FE 94	LE1	"POUND", 164x125mm. Blue and dark orange, cachet (small format) same colors, coords. 29½x70	5	?
C-4		LE1	As C-3, "POUND", 164x125mm. Blue & brown-orange, cachet same colors, coords. 27x70	5	?
C-5	JY 93	LE2½	162x126mm. Deep brown-purple & blue, cachet same colors, flap text, reverse bottom text, coords. 13x66	6	?
C-5a			174x126mm. Light brown & blue, cachet same colors coords. 27x68½	6	?
C-5b			176x126mm. Light brown & light blue, cachet same colors, coords. 27x69	6	?
C-5c			161x125mm. Pale brown-purple & pale blue, cachet same colors, coords. 25x61½	6	?

C-6	JY- AU 93	LE2½	160-172x125-127mm. Dull brown (shades) & light blue (shades), cachet in same colors, no reverse bottom text, white or creamy paper.	6	?
C-7	AU 93	LE3½	164x126mm. Dull purple & orange-buff, cachet same colors flap text, reverse bottom text, coords. 24x70	7	?
C-7a			Dull purple & bright yellow, cachet same colors, coords. 34½x67	7	?
C-8	FE 94	LE4	161x124mm. Orange & blue, cachet in same colors reverse bottom text, coords. 25½x76 or 26½x72	7	?



Fig. 43 Designs of C-3, -5, -6 and -7.

## Wrappers

Wrapping bands with stamped impression for sending periodicals were first issued in 1889. They were all printed without additional inscription on brown paper of low quality. Where two denominations were issued, the lower was for periodical papers mailed directly by the publisher. The stamp impression on all wrappers was the same as the contemporary adhesive stamp.

W-1	1889 (OC)	1m. brown	3	4
W-2		2m. green	3	4

These remained in used until the pictorial designs of 1913-14 were introduced.

W-3	1913	1m. brown	10	8
W-4		2m. green	10	8

No further change occurred until 1931, when the colors were altered.

W-5	1931	1m. orange	55	30
W-6		2m. black	65	40

The foregoing wrappers had a very short life, and were replaced with ones having the stamp impression in the Second King Fuad Portrait design.

W-7	1932?	1m. orange	40	30
W-8		2m. black	50	35

An increase of rate led to a new denomination, issued posthumously in the King Fuad design.

W-9	1937	4m. green	60	55
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Three wrappers were issued in the reign of King Farouk; they were the last Egyptian wrappers.

W-10 1939	1m. orange-brown (Boy King design)	50	40
W-11 1941	4m. green (Boy King design)	60	50
W-12 1947	2m. orange-vermilion (Marshal design) (two types pf paper, glazed and matte)	55	55

## Registered Letter-sheet

A letter-sheet, much like an aerogram in format, was issued in a denomination combining postage and registration fee (Fig. 44). It does not seem to have had heavy use, perhaps because it was not designed to contain enclosures.

**RL-1** May?, 1971 55m. violet-brown (shades), light green overlay, unwmkd. 10 35

A fairly common variety has the U of UAR broken in such a way as to resemble a J.

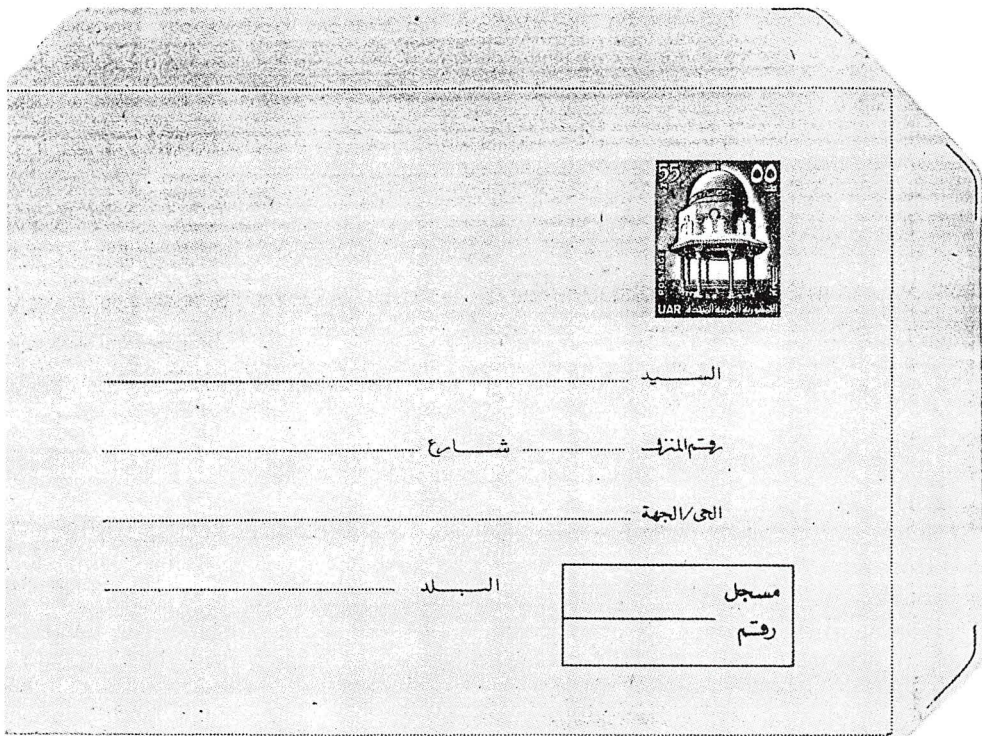


Fig. 44 The registered letter-sheet.

## Letter-cards and Letter-sheets

In April, 1888, the Postmaster General sent a request to De La Rue for "letter envelopes", along with a Belgian example of what was wanted. On May 19th, the firm sent a sample, but Egypt deferred the idea because of the cost. In June, 1889, an order for 50,000 was placed with denomination 1pi. (Fig. 45).

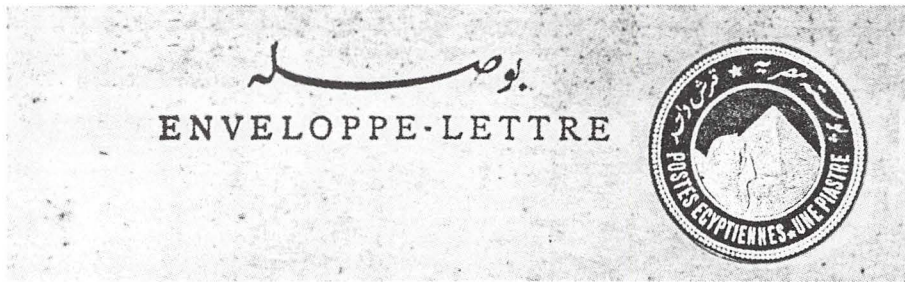
**L-1** 1889 1pi. grey to grey-green on light blue 9 12

This issue was printed on light card stock, folded somewhat like an envelope, with rather limited room for writing a message. Consequently, it was frequently used as an

envelope, the message being written on a separate enclosure.

The next year, the text was revised, and a 5-millieme value was added in accordance with the reduction of the domestic letter rate. The card stock used for the 5m. was of poor quality, very susceptible to aging, and the majority of the examples today are embrittled, foxed, or both.

L-2	1890	5m. carmine on buff	9	12
L-3		1pi. grey to greenish grey on light blue	10	10



L-1



L-3

Fig. 45 Letter-cards L-1 and L-3.

The first printing of each had thin Arabic above ENVELOPPE-LETTRE; the second printings were markedly thicker. The spacing between LETTRE and the duty impression is variable.

Nothing further took place until March, 1910, when a new style was requested, on paper of normal weight, folded differently, with greater area for writing. These are more reasonably called "letter-sheets", in contrast to the first three, which are better called "letter-cards".

L-4	1911	5m. carmine, paper white laid, wmk. "De La Rue & Co. Ltd. / London" and a pillar (S-2)	90	125
L-5	1912	1pi. blue, paper white wove, wmk. "ONOTO/ DLRCO./ FINE WOVE" (S-3)	90	125

In 1914, the same designs as used for envelopes were used for new letter-sheets.

L-6	1914	5m. carmine, paper wove, wmk. ONOTO etc.	90	120
L-7	1914	1pi. blue, paper wove, wmk. ONOTO etc.	100	130
L-8	?	5m. carmine, paper wove, unwmkd.	110	120
L-9	?	1pi. blue, paper wove, unwmkd.	110	120

The watermark was changed at about the same time as for envelopes.

L-10	1922	5m. carmine, paper wove, wmk. "Egyptian Postage" (S-4)	140	150
L-11	1922?	5m. pink, paper wove, wmk. "Egyptian Postage" (S-4)	200	200+



Letter-sheets in the same design as the envelopes with embossed head of King Fuad replaced the foregoing ones; they were presumably printed by the Survey Department of Egypt. The two shades match those of the envelopes.

L-12 1930	A. 5m. reddish brown, paper laid, wmk. Arabic (S-5)	70	75
	B. 5m. deep chestnut, paper laid, wmk. Arabic (S-5)	70	75

Three letter-sheets were issued during the reign of King Farouk, beginning with a 5m. in the 'Boy King' design, followed by a 6m. when the letter rate was increased, and then by a 10m. in the 'Marshal' design when the rate was again increased.

L-13 1939	5m. red-brown, wmk. S-5	80	90
L-14 1941	6m. green, wmk. S-5, offset printing	100	120
L-15 194?	6m. green, wmk. S-5, photogravure	120	150
L-16 1945	10m. violet, wmk. S-5	80	100

No letter-sheets were overprinted with bars after the revolution of 1953. Instead, L-15 was sold with a 10-millieme adhesive stamp (soldier design) placed over the stamped impression. No further letter-sheets were issued other than those listed for registered mail or air mail.

### Air Letters or Aerograms

Although formula letter cards were provided to military personnel earlier, the Egyptian civil post did not issue air letters until 1944. The first ones were denominated at a single rate (Fig. 46).

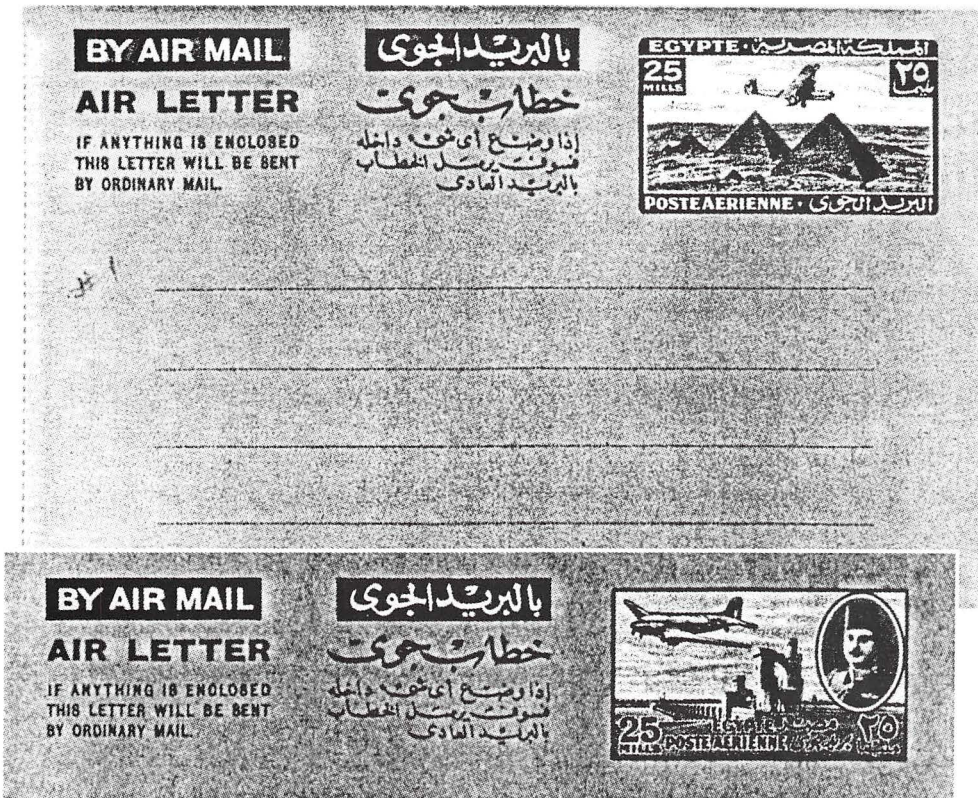


Fig. 46 The first two air letters.

A-1	1944	25m. brown-purple, airplane over pyramids	40	40
A-2	1948	25m. brown-purple, King Farouk and airplane, unwmkd.	40	40
A-3	1949	25m. brown-purple, wmk. "EXTRA STRONG / Made in Norway" (S-9)	45	45
A-4	1949	25m. slate purple, Arabic watermark (S-5)	35	35

Beginning in 1964, a new set of three values, corresponding to the ordinary air mail letter rates according to destination, was issued<sup>10</sup>. The design of the imprinted stamps was printed in one color, and the text and an overall filigree were printed in another. The first set of three had only directions for folding and a place for the return address on the back; the second set had additional instructions, including "THIS AEROGRAMME MAY BE SENT TO:" and a box listing the countries to which the rate applied; the third set had instead large pictures with the inscription "ONLY IN EGYPT" (Figs. 47, 48, 49). There were four different pictures for each denomination, thus making twelve varieties in the third set.

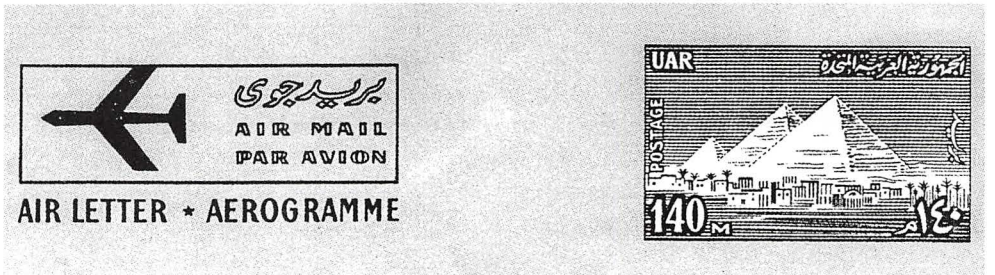
A-5	1964 (AU?)	80m. magenta and light blue, plain back	16	30
A-6	1964 (20 JY)	115m. light blue and pink, plain back	16	30



A-5



A-6



A-7

Fig. 47 The 1964–65 designs.

A-7	1965 (26 MY)	140m. brown and yellow, plain back	16	75
A-8	1966 (5 AP)	80m. magenta and light blue, directions on back	16	30
A-9	1966 (6 MR)	115m. light blue and pink, directions on back,	16	30
A-10	1966 (12 AP)	140m. brown and yellow, directions on back	16	75

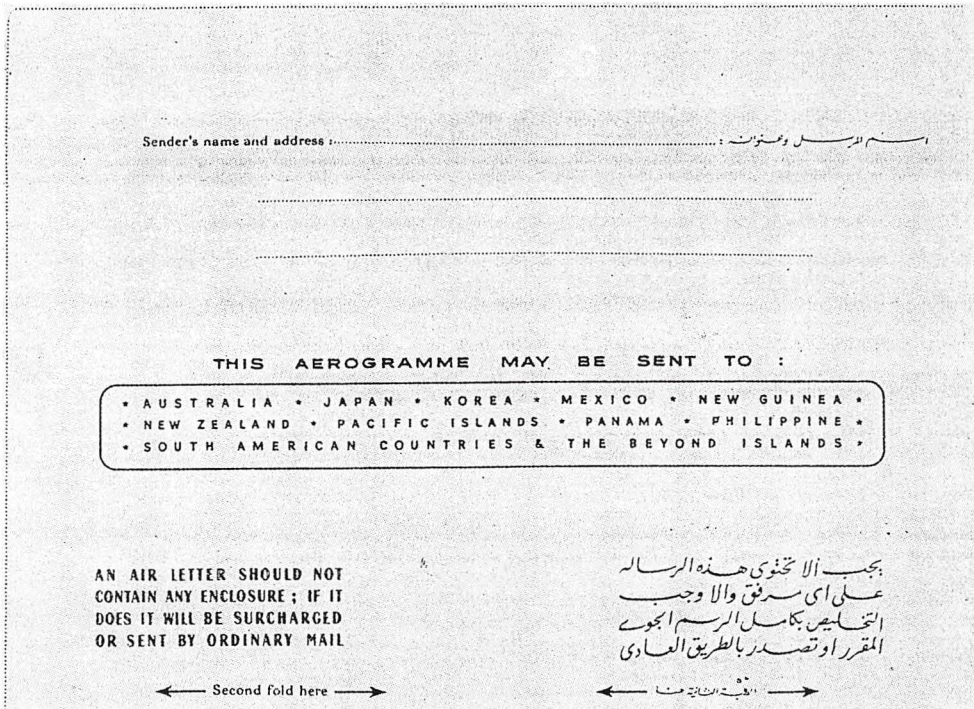


Fig. 48 The directions on the back of A-10.

A-11	1968 (21 MR)	80m. magenta and light blue, pictures on back	12	25
A-12	1968 (21 MR)	115m. light blue and pink, pictures on back	12	25
A-13	1968 (16 MR)	140m. brown and yellow, pictures on back	12	60

The formation of the Arab Postal Union led to a special air letter rate between the member countries, and a new denomination was issued for it (Fig. 50).

A-14	1970 (2 AP)	30m. orange and green, lilac background	5	6
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A uniform air-letter rate of 100m. was established on July 1st, 1971 (10m. lower than for ordinary air mail letters), and a new air letter was issued<sup>11</sup> (Fig. 51).

A-15	1971	100m. sepia and green, "UAR"	6	7
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When the United Arab Republic became the Arab Republic of Egypt, the inscription of A-15 was changed to "A.R.EGYPT".

A-16	1974?	100m. sepia and green, "A.R.EGYPT"	4	6
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After the reversion to "Egypt" as the name of the country, a low-valued air letter, possibly intended for the Arab Postal Union, was issued, with a new design (Fig. 52).

A-17	1976?	45m. dark brown and pale rose-brown	4	6
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Lastly, three new denominations, all having the same design, feluccas on the Nile (Fig. 53), were issued.

A-18 1984?	60m. sepia and light blue	4	6
A-19 1976 or 1977?	120m. black and pale blue	4	6
A-20 1979?	210m. chocolate and pale orange	4	6

These air letters are no longer in use, owing to greatly increased rates, and no new ones to replace them have been issued.

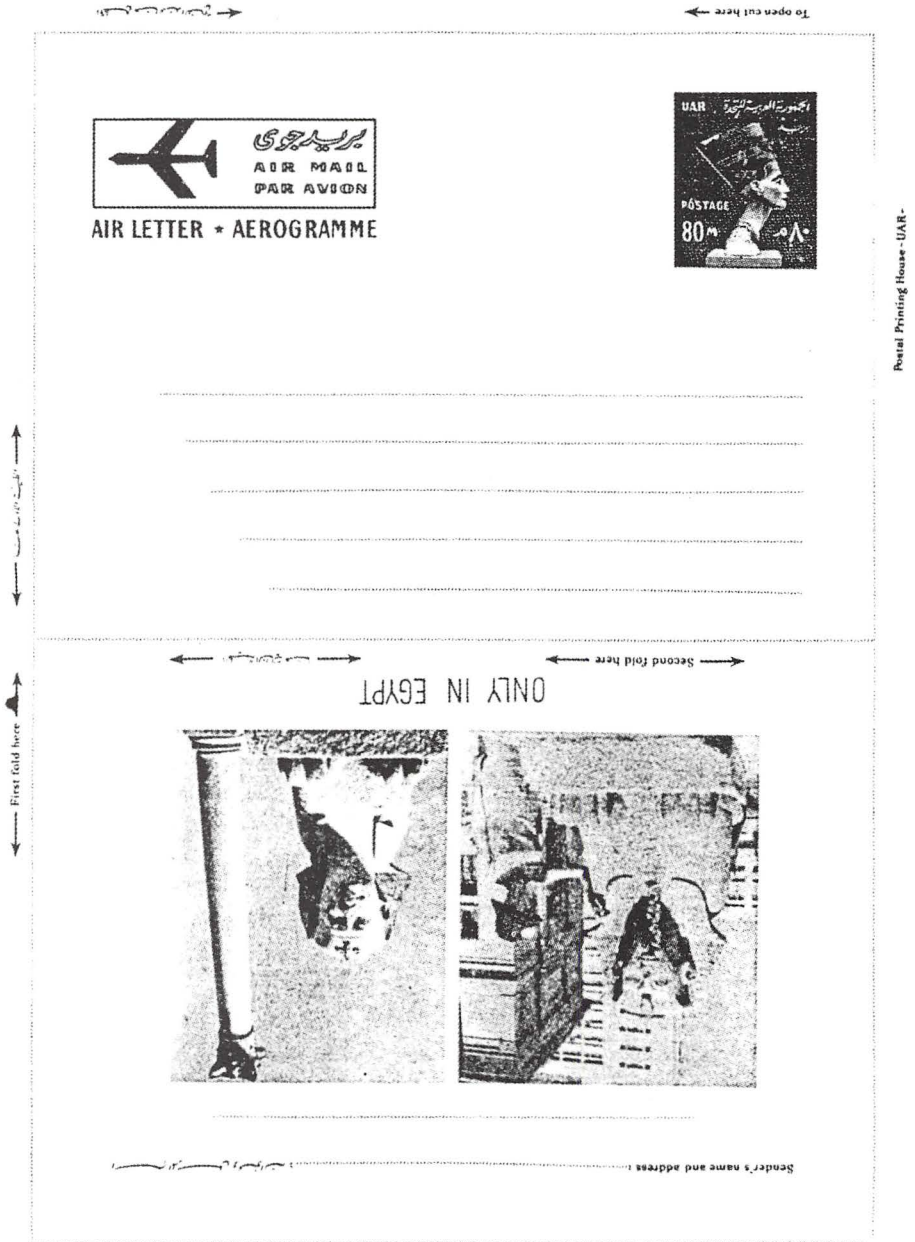


Fig. 49 An example of the pictorial backs.

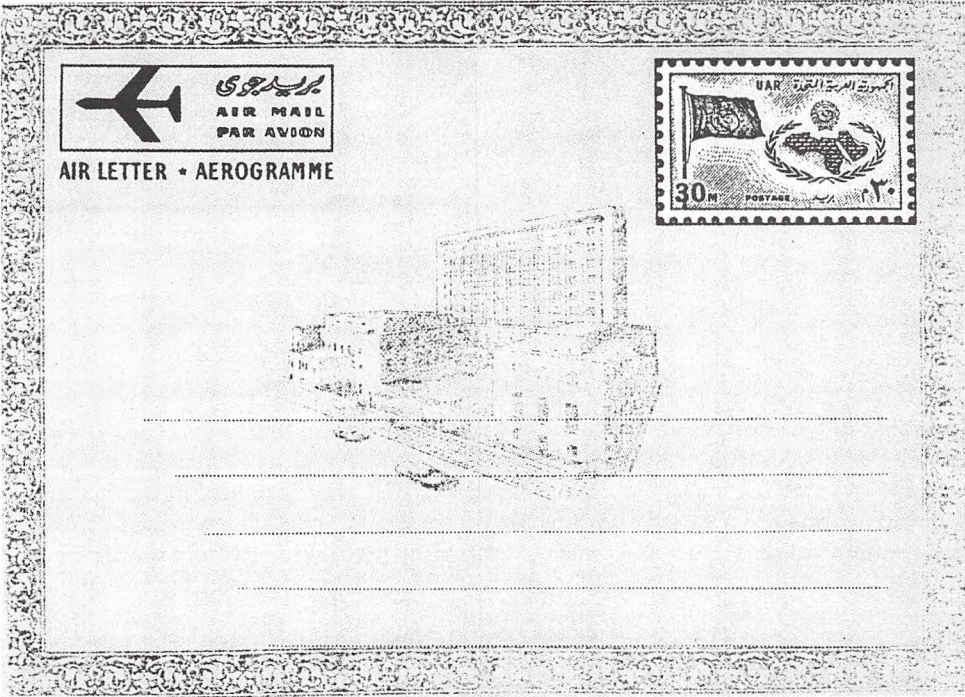


Fig. 50 Design of A-14.

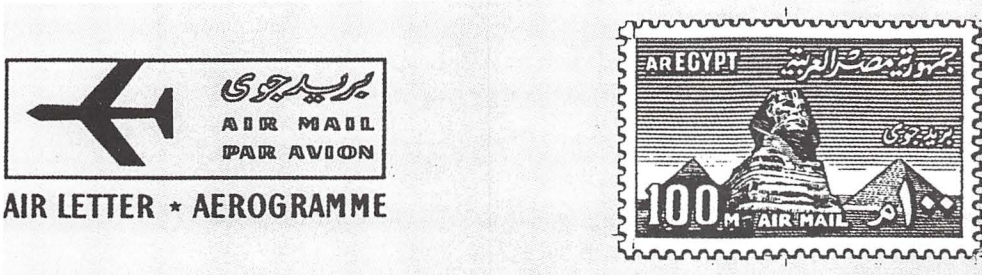


Fig. 51 Design of A-15 and A-16.



Fig. 52 Design of A-17.



Fig. 53 Design of A-18, -19, and -20.

## Specimens

A number of items of postal stationery of the nineteenth and first third of the twentieth centuries exist with large *Specimen* overprints (apparently typeset). Egypt did not supply specially overprinted specimen stamps to the UPU; therefore the postal stationery specimens would seem to have another origin: printer's samples or archives of foreign postal administrations that applied such overprints to items received from the UPU.

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