

EGYPT STUDY CIRCLE

THE QUARTERLY CIRCULAR

Vol. VII No. 10

JUNE 1972

Whole Number 82

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THE QUARTERLY CIRCULAR

Published by the Egypt Study Circle

Vol. VII No. 10

Whole Series No. 82

June 1972

OFFICERS

President	Lt. Col. J.R. Danson, M.C., T.D., F.R.P.S.L., Dry Close, Grasmere, Westmoreland.
Chairman	J.H.E. Gilbert, R.D.P., F.R.P.S.L., Morven, West Close, Middleton-On-Sea, Bognor Regis, Sussex.
Keeper of the Philatelic Record	Charles W. Minett, 3, Bridgefield Road, Whitstable, Kent.
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Editor of the Quarterly Circular	R.A.G. Potter, 12, Middle Row (High Street), Maidstone, Kent.

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REPORT of the 141st Meeting of the Egypt Study Circle held at the offices of the British Philatelic Association, London, on the 3rd June 1972.

John Gilbert presided and was supported by P. E. Whetter, G.D. Turton, C.W. Minett, E.L.G. MacArthur, C.A. Gilders, K.C. Brown, and P.A. Andrews; apologies for absence were received from R.A.G. Potter and J.S. Horesh.

The main subject of the meeting was the study of the 1872 lithographed and typographed 20 paras and 1 PT. stamps of the Third Issue, presented by 'Mac' MacArthur (E.S.C. No. 125) whose graphic display and adequate discourse proved him to be a master of his theme and a worthy successor to Dr. Byam and those other stalwarts of years gone by. In fact this turned out to be a re-appraisal and extension of Mac's previous talk given at the Circle's 136th Meeting on the 31st July 1971, and the full report is being published in the Quarterly Circular, the first part having appeared already in the last issue (March 1972, page 143 et seq.).

Later members produced a number of recent acquisitions and items of interest.

The British Consular Office at Suez 1873: Mac showed a superb cover bearing a Great Britain 6d. buff plate 11 cancelled by a very clear B02 with, alongside, the c.d.s. A/SUEZ/MY 22/73. Addressed to Palmacotta in South India where it arrived on the 10th June it bears on the reverse a fine strike of the oval SEA POST OFFICE/F/23 5 73/ star - and also the transit mark of MADURA.

The Third Issue 1872: Mac showed also a fine top left corner block of twelve (4 x 3) of the 5 paras. This had the marginal rule at top and came from the recent H.R. Harmer Inc., sale in New York (19th April 1972 - Lot 283).

SAMANOUD Postmarks of 1891: From Peter Smith (E.S.C. No. 74) had come a Xerox copy of an unaddressed 2 PT. postal stationery cover bearing eight different marks - the normal c.d.s. of SAMANOUD and the SAMANOUD/CAISSE both dated 5 MA 91 TI, a framed T and the normal upright type of Registered mark, three framed cachets : ASSUHE/ (arabic), AVIS DE PAYEMENT/ (arabic), and REBUT A REMETTRE/A/ L' ENVOYEUR/ (arabic)/SAMANOUD and finally two intaglio mail bag seals marked SAMANOUD/ (arabic) and SAMANOUD/ (arabic)/CAISSE.

Charles Minett produced a similar item (a 2 mills. postal stationery wrapper) with identical markings which had been offered to him many years ago. There seems little doubt that these two were prepared 'by favour' but, in all probability, provide a record of all the handstamps held at the SAMANOUD post office at the time.

NOTES FROM THE KEEPER OF THE PHILATELIC RECORD

Charles W. Minett, (E.S.C. No. 77)

The Pictorial Issue 1914-1921

We welcome our new member Mr. F. A. Ford (E.S.C. No. 157) of Salisbury who makes his debut with the information that he has both a mint and a used example of the 4 mills. value with the Narrow watermark inverted (Z.47a). The latter is cancelled PORT SAID, October 1918 and he mentions that the two came to him from totally different sources.

W.W.I. - The French Naval Air Force in Egypt

A new file has been opened in the record on this subject about which little seems to be known to the Circle, at any rate to members in this country.

Firstly, from Dr. Winter (E.S.C. No. 149) has come a xerox copy of the front of a stampless cover in the collection of Mnsr. Gorce Bride of Vitry sur Seine. It is addressed to France and bears the c.d.s. of CORR D'ARMEES/PORT SAID with an inner dotted circle containing the date 14/FEVR/15, there is in addition a double circle cachet AVIATION MARITIME/ESCADRILLE de P.S. (the P.S. is in ms) with an anchor in the centre.

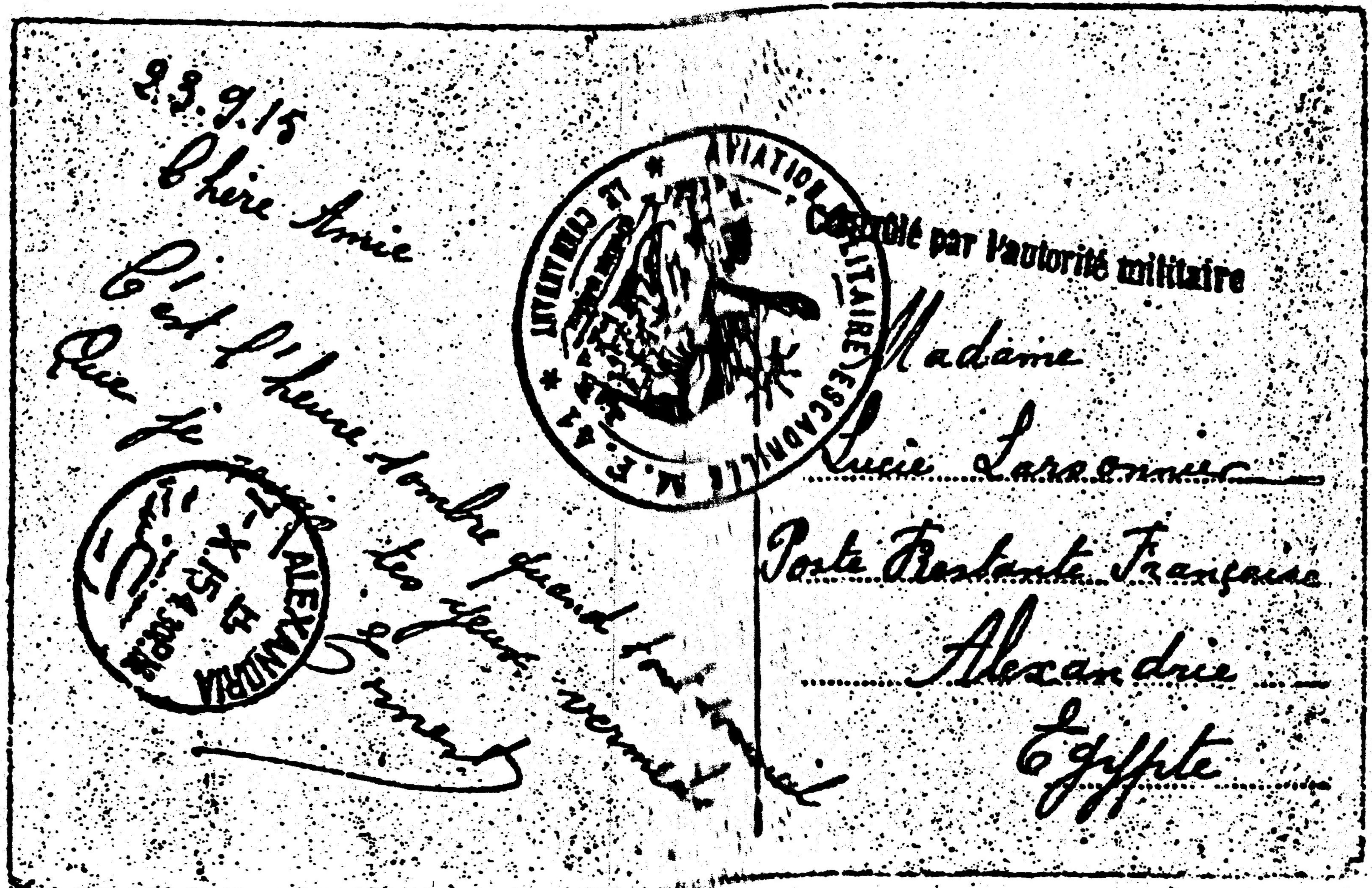
Secondly, Mr. Gordon Anstee of Bournemouth has shown us a very colourful and attractive French patriotic postcard, the address side of which we reproduce.

The circular cachet is in violet and on the picture side is a c.d.s. of the French Consular Office at Alexandria dated 7/OCT/15.

A spot of homework has been necessary and several books have been consulted, the chief being:-

- a) "In the Side Shows" by Captain Wedgewood Benn (1919),
- b) The Official History "Military Operations, Egypt and Palestine" by Lieut. General Sir George MacMunn and Captain Cyril Falls (1928),
- and c) The Official History "The War in the Air", Vol. V by H.A. Jones (1935).

The following is a brief summary of the French Flight's history whilst in Egypt:-



From November 1915 a French Seaplane Flight under Lieut. de Vaisseau de L'Escailee based on Port Said operated with French pilots and British army officers as observers. They flew Nieuport monoplanes from the "Aenne Rickmers" (later named H.M.S. "Anne") an ex-German cargo steamer equipped as a seaplane carrier, carrying out reconnaissance patrols off the coasts of Sinai and Palestine.

By mid-1915 the "Anne" had left Egypt for the Gulf of Smyrna and the French Light at Port Said continued its operations from another ex-German ship, the "Rabenfels" now renamed H.M.S. "Raven II".

Late in 1916 the Flight, together with British seaplanes originally engaged in the Gallipoli campaign, became part of the new "East Indies and Egypt Seaplane Squadron". The last reported flight of the French detachment was 16th April 1916 after which it was withdrawn from Egypt.

Whilst the former of the two covers is undoubtedly from the French Flight at Port Said we are anxious to learn whether the French Military Flight No. 41 was in Egypt, or in fact in the Middle East theatre of war in 1915.

One book to which we have not access at present, which we think might provide information is "On se bat sur Mer" By Paul Check.

Hotel (etc.) Postmarks

F. A. Ford has informed us of two early dates in his collection:

- a) Cook's Post Office, Type 10, 24 SE.31 in blue
- and b) Winter Palace Hotel, Luxor, Type 4, 12 1 22.

He mentions also that one of his Sheppard's Hotel envelopes commercially used bears a rubber stamped MENA HOUSE HOTEL mark and is cancelled PYRAMIDS 7 FE. 44.

"WELPEX '72"

We learn from "The London Philatelist" for July 1972 that a Gold Medal was won by a philatelist named Bert Doery for his "Egypt" at the New Zealand Exhibition last May.

BAEDEKER'S EGYPT, 1885

We are most grateful to John Firebrace (E.S.C. No. 71) for presenting to the Record a copy of this handbook.

It is the second edition and is "Part First: Lower Egypt with the Fayum and the Peninsular of Sinai".

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MEMBERSHIP

We extend a warm welcome to the following new member, who has joined as representative of the Collector's Club of New York:-

E.S.C. No. 155 Mrs. Josephin Eldridge

(The Collector's Club)

22, East 35th Street,

NEW YORK,

N.Y. 10016

U.S.A.

---oOo---

Manuscript Markings:

Manuscript Charge Marks ? Cancelled and/or uncanceled ?	July 1798
Senders Military endorsement - two lines. One recorded.	October 1799
Senders Official endorsement - within oval. Two wordings recorded.	November 1799
Towns of Origin Two towns recorded.	October 1800

Reference is made above to the publications in which the handstruck markings have been illustrated; below are shown examples of other markings, presented in these interim notes from Xerox prints. The Commissaire Ordonnateur handstamp is now known in two sizes and there is reason to suppose that the use of each handstamp might bear some relationship to the holder of the office.

The almost universal availability of photo-copying machines enables a tentative presentation of what may be charge or rate marks; two of the six presented appear almost identical. Two others have horizontal lines across what may be a figure of value and it has been suggested that these are rate markings cancelled.

It is also felt to be worth illustrating the manuscript markings which we have so far termed military and official endorsements as well as manuscript towns of origin.

All dates are being recorded in the Gregorian calendar, the basis of conversion being the table in the Encyclopaedia Britannica, which can be summarised as follows:-

<u>An.</u>	<u>Years.</u>	<u>1 Vendemiaire.</u>
VI	1797-1798	22 Sep. 1797
VII	1798-1799	22 Sep. 1798
VIII	1799-1800	23 Sep. 1799
IX	1800-1801	23 Sep. 1800
X	1801-1802	23 Sep. 1801

It is the intention to record in full detail all material which has passed through the post and to do this by means of Xerox prints. Will members and others interested in the furtherance of this study please supply to the Keeper of the Record prints of both sides of letters and letter sheets in their possession or to which they have access. It is

THE FRENCH CAMPAIGN IN EGYPT, 1798 - 1801

by

John A. Firebrace
(E.S.C. No. 71)

In the Quarterly Circular Volume IV No. 12 of October 1956, the late Bri'adier C.D. Rawson, C.B.E., D.S.O., published a comprehensive study under the above title, including a complete diary of events and describing and illustrating the handstruck town stamps and the Arme'e de la Mediterranee military cachets.

Since then this study has more or less lain fallow in England, but in America the arrival of Egyptian Topics has caused far reaching stimulus to this most fascinating and very early facet of Egyptian Postal History.

An intensive investigation of the Record held by the Circle suggests that a more penetrating study than hitherto contemplated could be made. It is felt that in addition to the two groups of handstruck markings there are also manuscript markings on the outer sheets of letters which should be studied. This being the case the following classification precis is offered, the groups and sub-groups of markings being listed in chronological order.

Handstruck Military Cachets:

Arme'e de la Mediterranee

Two types recorded - straight line.

Illustrated L'OP April 1953.

QC July 1956.

Earliest Date

May 1798

Commissaire Ordonnateur en Chef..

Two sizes recorded - kidney shaped.

Sept. 1799

Handstruck Town Stamps:

Marks of Entry into France

Two Towns known.

Illustrated E.T. March 1970.

July 1798

Town of Origin Handstamps - straight line

Six towns recorded.

Illustrated L'OP April 1953.

Q.C. October 1956.

Sep. 1798

Manuscript Markings:

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Commissaire Ordonnateur en Chef.



40 x 24 mm

4 recorded



35 x 23 mm

3 recorded

Military endorsement.

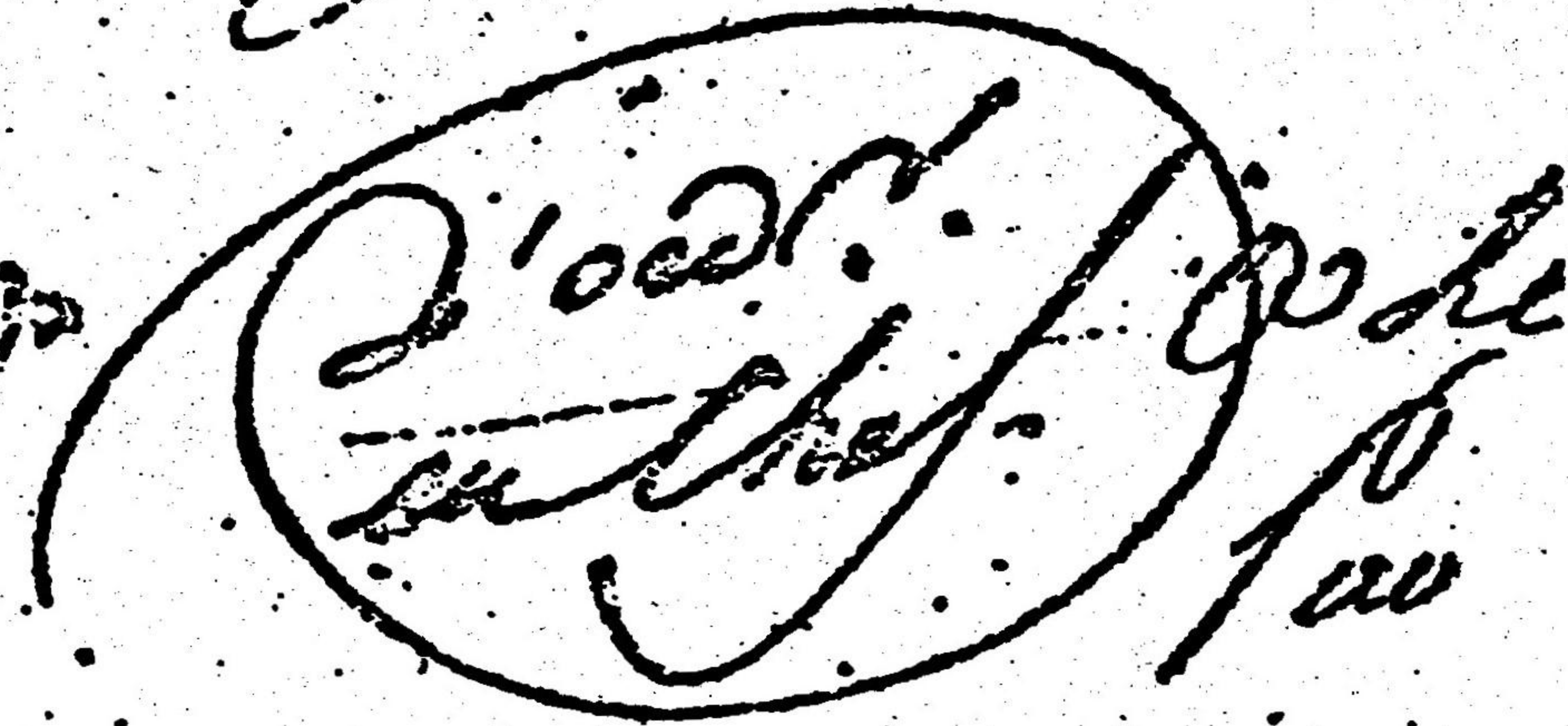
W.
Le Chef de l'Etat Major de l'Artillerie

Le Chef de l'Etat Major de l'Artillerie
2 Oct. 1799
C.W.M.

Official endorsement.



Bureau Central 2 recorded



d'Ordonnateur en Chef 1 recorded

Towns of Origin.

Rossmaria

16 Oct. 1800 1 recorded

South

10 Oct 1800 1 recorded

MANUSCRIPT
CHARGE MARKS. ?

Uncancelled. ?

Alexandria

Handwritten manuscript in Arabic script, heavily crossed out with a large diagonal line.

Alexandria
to Cairo.
11 July 1798.
R. J.

Handwritten signature and text, including 'F. de' and 'Droits'.

Cairo to Alexandria.
2 Oct. 1799. C.W.M.

Handwritten signature and text, including 'Alex' and 'Cairo'.

Alexandria to Cairo.
P.A.S.S.

Handwritten signature and text, including 'era' and 'Cairo'.

Rahmanie to Cairo.
16 Oct. 1800. J.A.F.

Cancelled?

Benesouef
to Cairo.
4 Oct. 1799.
J.A.F.

Two large handwritten signatures and text blocks, both heavily crossed out with multiple diagonal lines.

Siouth
to Cairo.
10 Oct. 1800.
J.A.F.

hoped on the next full publication of this study to include biographical and historical notes of writers and recipients of these letters, together with translated extracts from those of special interest.

This study is the subject of a Circle meeting on 7th October 1972 and the more material in original or reproduction form which is available for study, the more interesting is the meeting likely to prove. Views, opinions and corrections concerning anything written above are especially welcome.

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"King of Egypt and Sudan" Overprints

"COLOUR TRIALS"

'Pip' Whetter (E.S.C. No. 133) has the following which Peter A. S. Smith (E.S.C. No. 74) does not list in "L'Orient Philatelique" No. 124 (Jan/Apr. 1971) pages 3-5.

	<u>STAMP</u>	<u>BLACK</u>	<u>BLUE</u>	<u>RED</u>	<u>GREEN</u>	<u>BROWN</u>	<u>VIOLET</u>	<u>CARMINE</u>
<u>Ordinary</u>	4m. 'Marshall'				*			
	17m. "				*			
	40m.						*	
	50m.						*	
	£E1.							*
<u>Express</u>	40m.						*	
<u>Air</u>	7m.						*	
	10m.							*
	30m.						*	
	100m.						*	
<u>Postage Due</u>	4m.						*	
	8m.						*	
	10m.						*	
<u>Official</u>	1m.						*	
	2m.						*	
	3m.						*	
	4m.						*	
	5m.						*	
	10m.						*	
	15m.						*	
	20m.						*	
	50m.	*						*

---oOo---

HARRISON ISSUES - 1920-1921RETOUCHES AND FLAWS

by

Ibrahim Chaftar(E.S.C. No. 42)

10 milliemes Blue - S.G.91 - Zeheri 62.
10 " Carmine - S.G.92 - Zeheri 63.

When I went through the article inserted by Mr. G. T. Houston, F.R.P.S.L., (E.S.C. No.83) in the January/April 1971 No.124 of the "L'Orient Philatelique" regarding the varieties, unknown till then, of the 2 milliemes S.G. No. 85 and 86 - Zeheri No. 56 and 57 - I was deeply interested, and vexed at the same time for having ceded in 1948 my collections of the issues of "De la Rue" 1879/1914, Harrison 1920/21, the overprinted crowns and Government services.

I have seriously studied the overprints and, basing myself on the opinion of certain philatelists at the time - to my regret - I must honestly confess that I paid little attention to the background of the design. Frankly speaking, the executive work and the inks used by De la Rue and Harrison, enjoyed of a good reputation as to their perfection.

Our well known old philatelists A.S. Mackenzie Low, Dr. W. Byam, and Douglas Mac Neille, have extensively classified the different crown and services overprints but it seems that they have not examined the background of the stamp - in other words the design. However, Mackenzie Low has signalled the variety of 1 millieme by the missing two dots, S.G. 84a - Zeheri 55a - and 100 milliemes S.G.95 - Zeheri 68 - by a dot in colour under the frame of a unit of the first row.

After reflection and going through my collection of obliterations and blocks obliterated, I addressed myself to my Alexandria friends Mr. and Mrs. W. Nicolaizos, C. Calapothaki, M. Tsamis, G. Bichara, H. Kastraveli, Abdel Hamid Loutfi and Sabry and could examine, with thanks, the unused and used stamps in their possession. I was, therefore, able to recognise the varieties signalled by Houston and notified him accordingly. Naturally, I did not fail to underline the importance of his findings.

Then, I had the opportunity to go to Cairo where my friends of the Capital, Mr. and Mrs. M. Hagopian, Mrs. Arthur Michel, Alfi Zaklama, Tarek Off followed with delight the example of my Alexandria friends. To them, I am also thankful.

I have successfully gone through some 350 specimens of the 2 milliemes green S.G. No. 85, 700 of the 2 milliemes vermilion S.G. No. 86, 1300 of the 2 milliemes vermilion overprinted crown and 200 of the 2 milliemes vermilion overprinted OHEMS and came to the conclusion that the 2 milliemes green (S.G. 85) and the 2 milliemes vermilion (S.G.86) were printed by the same plate repaired and retouched before the impression of the 2 milliemes green.

The results of my findings on the 2 milliemes Harrison green and vermilion shall be published in a future article. However, I must point out that, although I succeeded to find two specimens of the 'Major Retouches' - one mint and one used - S.G.85 'Dropped Dots', I failed to find even one specimen of the 2 milliemes green (S.G. 85) of the 'Major Retouches' with the word 'Egypt' retouched. I shall carry on with my research work.

While running over my collection of used stamps, my attention was drawn to the variety which I gave No. 17. It is a carmine 10 milliemes S.G. 92 - Zeheri 63. Seeking a second stamp, I have discovered with surprise a multitude of varieties some of which are of the 'Major Retouches', and have the same importance as the two varieties signalled by Houston and, consequently, they deserve to be catalogued.

Before describing the principal ones, I must give a concise idea - inspired by the work of Fred. J. Melville's "Postage Stamps in the Making", about the typographical process used for the printing of the Egyptian stamps during the period from 1879 to 1921 in order to facilitate to the reader the comprehension of the varieties I am going to show.

In the typographical process, the printing surface is higher than the surface which should not be imprinted. When this surface is inked by a roll, the ink is also laid down on all the parts in relief on the same level. The ink is not laid down on the surfaces lower than the imprinted level. A printing surface prepared for use by the said process is made up of 'ups' and 'downs' when seen in section. The 'ups' must be of the same level while the level of the 'downs' is of no importance provided they are sufficiently down in order not to be touched by the inked roll.

When the inked 'ups' are applied, then pressed on a white sheet of paper for example, the ink is absorbed by the paper which, once removed, shall show then the design of the 'ups', and the 'downs' shall be represented by the white paper on which the design was printed.

I had in my possession some 200 stamps of the 10 milliemes Harrison, partly blue and partly carmine. Out of their study I arrived to the conclusion that a fruitful pursuit in varieties could be conducted.

Addressing myself once again to my Alexandria friends, I was able to scrutinise other 10 milliemes Harrison: some 650 blue (half of which proved to be 10 milliemes of De la Rue with watermark single crescent); 350 carmine between overprinted crown and non overprinted; and 200 carmine overprinted OHEMS.

I describe hereunder the result, with illustrations, in support of the principal varieties, in order to encourage my colleagues to enrich their collections and be useful, therefore, to the Egyptian philately.

All these varieties are permanent and are at least in double in my collection.

When one compares the controls A/20 of the 10 milliemes blue with the controls B/23 of the 10 milliemes carmine, one notices that the impression plates are different, a matter which explains the reason why the same varieties are not found in both colours. Probably, the reason of the new plate must be that of the carmine colour.

No. 1 - Major Retouch

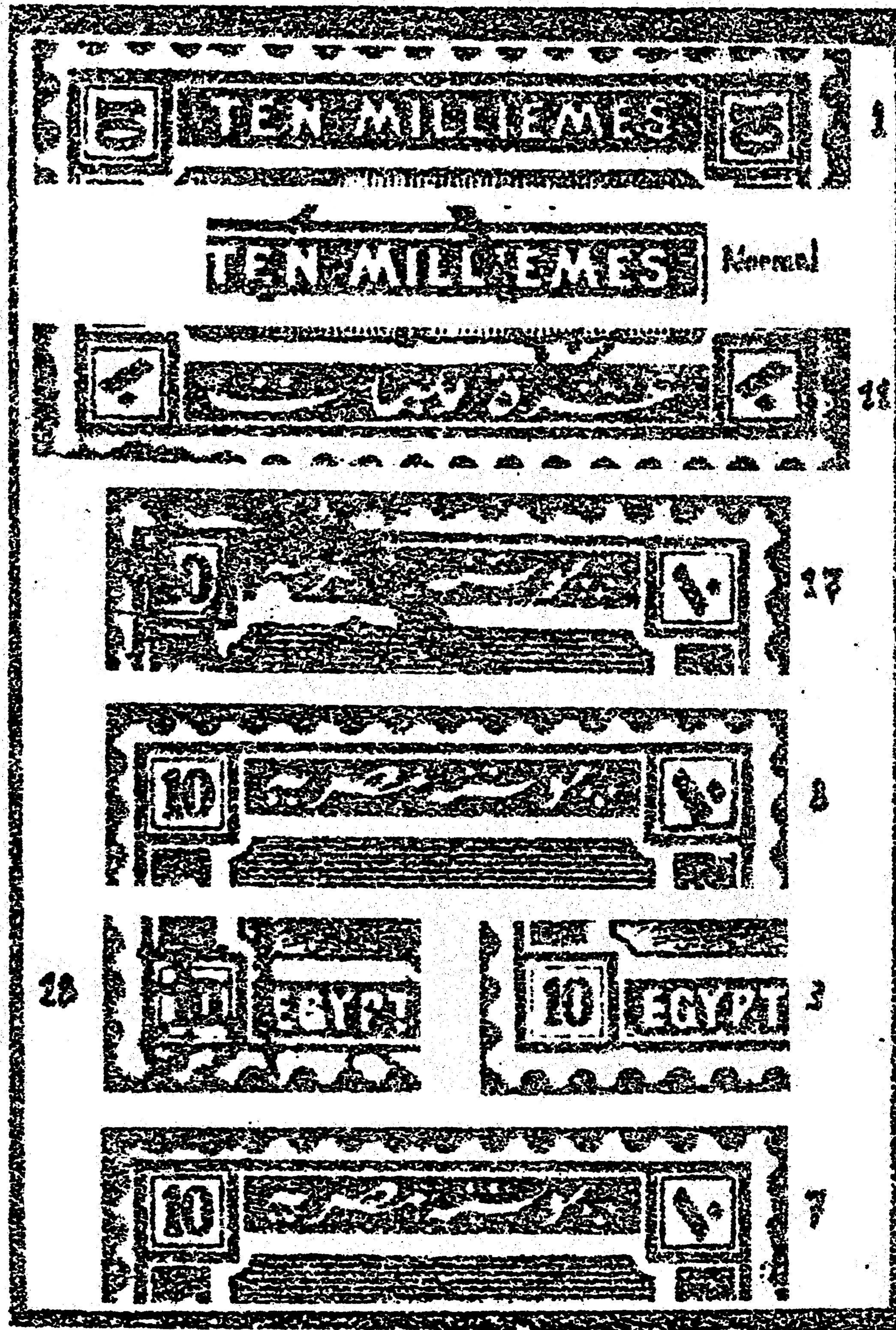
The left side of the exterior frame is re-designed, not straightly traced, and of unequal thickness.

The coloured panel in which is engraved the value of the stamp in English "TEN MILLIEMES" is irregular as far as the letters "LIEMES" are concerned, a matter which gives to the two spaces in white which frame it a twisted aspect and an unequal breadth as to their lengths.

The word "MILLIEMES" is redrawn enough skilfully by hand and has the characters thinner than normal apart from:

- a) The "S" of "MILLIEMES", re-designed, has the edge of the front amputated by a vertical cutting.
- b) The last "E" of MILLIEMES, re-designed, has three horizontal bars thinner and longer than the normal.
- c) The "M" of MILLIEMES, completely re-designed thinner, has the legs very much separated and is irregularly engraved.
- d) The first "E" of MILLIEMES, remade thinner, has the horizontal bar longer than normal.
- e) The second "I" of MILLIEMES is shorter and thinner.
- f) The two "LL" of MILLIEMES are shorter and thinner.
The second "L" is leaning to the right.

This Major Retouch is found in two states. In the first case, the letters "E" and "M" of MILLIEMES are shown separated and the edge of the inferior bar of the letter "E" is not straight but rather leaning to the left. The first leg of "M" is vertically



leaning to left at its end and the sharp end framing the basis of the letter is directed up.

The second case, the "E" and "M" of MILLIEMES are shown connected, i.e. the basis of the bar of "E" is extended by a white string to be connected with the basis of the first leg of the "M".

No. 2 The exterior frame is cut off to the left up to the level of the letter "S" in MILLIEMES.

No. 3 - RETOUCH

The "E" of EGYPT has the horizontal bar in the middle badly retouched and surpasses - in length and thickness - the upper bar and the inferior bar. Moreover, the end is cut off obliquely towards the right.

No. 4 A small white round spot is found on the inferior left corner of the central design.

No. 5 The frame of the central design is cut off from down, to the left, on the level of "T" in TEN.

No. 6 Three white spots under the right Arabic word **مليئات** on the white line of the panel frame where the value **عشرة مليئات** is inserted.

No. 7 This stamp is a 10 milliemes blue "De la Rue" 1914, watermark single crescent. Its variety is the edge of the Arabic letter **س** in **بوستة** which surpasses and crosses the panel and the upper exterior frame.

This typical variety is very interesting but we only refer to it here in order not to be confused with the varieties of the Harrison issue.

No. 8 Major Retouch

The figure 10 in Arabic **١٠** in the upper right corner is entirely remade.

It is re-designed bigger, and touches by its base the white square frame containing it. Entirely remade, the said frame is not regular. A white notching is seen on the upper edge of the coloured panel containing the characters showing the value of the stamp.

No. 9 The lower left corner of the central design is broken.

No. 10 An additional dot between the last letter of the first word in Arabic and the second word **مصرية** (from right to left) in the upper panel.

- No. 11 A bad work under the **م** of **مليبات** making a hernia.
- No. 12 The framing of the lower left corner containing the figure 10 is cut off in its upper part.
- No. 13 The framing of the lower left corner containing the figure 10 is cut off (strangled) in its upper exterior edge.
- No. 14 White framing containing the figure 10 in the lower left corner is broken in its lower right part. This variety is nearly of the same kind as that discovered at the time by Mackenzie Low for the 1 millieme S.G. 84.
- This variety of the 10 milliemes carmine was noticed by W.F. Billens - Volume 3, No. 2, page 34 of the excellent philatelic review published by Mr. Gordon B. Garrett under the name "Egyptian Topics" (Los Angeles, California, U.S.A.).
- No. 15 an additional dot in colour to the left of the 10 in the right upper panel. Sometimes this dot is noted by a group of small granulated dots, very neatly visible.
- No. 16 Excrescence in white under the end of the last letter of the Arabic word **مصر** in the upper Arabic panel.
- No. 17 IMPORTANT ANOMALY

This stamp is an anomaly which is, perhaps, not permanent. It is the only specimen which I have found till now. However, it is during my research work for a second specimen that I discovered all these retouches and mistakes of the 10 milliemes 1920/21, the principal ones of which are the object of this article.

Under the **ي** of the Arabic word **مصريه** on the upper coloured panel, two white dots should be found. In their place there is a quite big white spot forming an excrescence of the white ground concealing the central design and re-entering in the coloured panel.

In the middle of the white spot there is a hole, not pierced, where one can clearly see the granulation of the paper pulp, a matter which indicates that the surface of the paper was scratched up.

On the back of the stamp, at the place corresponding to the hole, one can notice a round relief, quite clear, which resisted to the washing and the subsequent drying.

This hole was certainly produced by a strange body settled between the printing surface and the paper. It must have been thick enough to jam in the hole, detached with the plate or

remained on the paper and detached through washing.

This, however, does not explain the presence of the white spot under the ~~10~~ which is either resulting from the deterioration of the metal or the interception of the ink by the seam of the strange body settled on the said space.

What was the fate of the damaged unit of the 10 millimetres? Was it retouched or replaced? Could the last alternative of the strange body which remained on the paper, and rendered the imprinting surface in a good condition for further working, a good explanation?

My research work continues and I beg my philatelist colleagues to let me know of their remarks and their findings.

No. 18 Defect or retouch?

The "G" of EGYPT was accidental or bad retouch? Whether the piece of metal which forms the centre of the letter G was either torn out or removed, the fact remains that the G was in a deformed way.

No. 19

An additional dot on the ~~ر~~ in ^{عشره} making the pronunciation of the word in Arabic ACHAZAH instead of ACHARAH. I have known of this variety since 1942 on the 10 millimetres carmine Harrison without overprint, the 4 types overprinted crown and the stamp overprinted OHEMS.

No. 20

This specimen is a 10 millimetres blue Harrison. The said variety has a cutting on the white line which frames the right panel where the value of the stamp is inserted in Arabic.

It is the only stamp of the 10 millimetres blue Harrison on which I found a defect of such importance. Control A/20 for the upper pane of 100. The same A/20 for the lower pane of 100.

My examination of some 350 specimens of the 10 millimetres blue shows their aspect normal and the confection of a second plate B/23 (pane of 100 for the top and pane of 100 for the bottom) is probably due to some printing difficulties regarding the carmine colour.

There are at least another two dozen of the 10 millimetres carmine stamps with insignificant defects to which I did not refer here. They would have been of great importance had they been found on the 10 millimetres blue. However, this is not the case. Also, I did not find any 10 millimetres blue with the varieties of the 10 millimetres carmine.

I have one more word to add regarding this issue. The catalogues are not in agreement on the date of issue of the stamp. The Egyptian National Catalogue Zeheri puts it 1921/22, Stanley Gibbons 1921/22, Yvert and Tellier (whose principal agent in Egypt was our dear friend E.L. Angeloglou) puts it 1920/22. The controls of sheets extend from A/20 to A/21, A/22 and A/23, B/21, B/22, B/23.

Yvert was immediately and regularly notified by Angeloglou on each new issue and, unless the contrary is proved, I am for the information of Yvert house.

It might be opportune if the Egypt Study Circle entrusts to one of their members the study in detail of this interesting set in order to fix the issue date of the different values and to explore the retouches and defects.

May I add in this connection that Stanley Gibbons stated that the 5 milliemmes rose appeared in November 1921; the 4 milliemmes green, the 100 milliemmes slate in 1922; and the 10 milliemmes carmine in September 1922.

The information contained in the catalogue of Dr. Wm. Byam's collection sale of October 1961 reveal that Type I overprinted crown appeared on 9/10 October 1922, Type II on 10th December 1922, Type III in January 1923 and Type IV (overprinted in London) in July 1923.

In conclusion, the 10 milliemmes without overprint was put on sale by the Central Post Office during September and beginning October 1922; and that all the stock of this stamp was sent by the end of September/beginning October 1922 for the crown overprinting. The total of the 10 milliemmes carmine in Egypt was around one million and Harrison of London issued overprinted another million, thus making a total of 2,000,000 - Control B/23.

How many 10 milliemmes carmine without overprint mint or used are still in existence to-day? And how many can be found retouched?

The field is open, and I wish all good luck.

---oOo---

The above article by Ibrahim Chaftar, sent to us in April 1972, has also been printed in "L'Orient Philatelique", and "Egyptian Topics".

(Editor).

---oOo---

THE THIRD ISSUE1872 printings.

by

E.L.G. MacArthur (E.S.C. No. 125).Continued from Vol. VII No. 9 (March 1972) page 161.MOULDS:

The next step in our investigation was the methods by which stereos were produced. We considered many methods including Electrotyping, Clay, Punch, Flong and Plaster of Paris. The first three were discounted as there was no serious evidence to support them. All the evidence seemed to support the idea that the stereos were prepared by the Flong or Papier Mache method, as it is sometimes known, and the Plaster of Paris method.

These two methods are as follows, the descriptions given are for one method, but bear in mind that there are slight alterations in techniques from place to place.

Plaster of Paris:

A box-like arrangement was built round the die and into this was poured a mixture of Plaster of Paris and water. The mixture had to be carefully prepared so as to get rid of lumps. When the mixture was in the box it was pressed down by finger to ensure that the mixture made a good contact with the die, after this the mixture was pressed down by roller so as to force out any air bubbles that had become trapped between the mixture and the die face.

Another method was to lay down a heavy paste of Plaster of Paris on an absorbent sheet of paper and, at the right moment, press the die into the mixture.

When the moulds were nearly dry they were put in an oven to bake and when thoroughly dry were separated from the die.

Many of the constant white and coloured flaws we see on this issue were caused by faulty preparation of the moulds. If a bubble did get trapped on the die face it conformed to the shape of the die but at contact point, there was only a thin shell of plaster, and when the weight of the stereo metal met it, it collapsed and allowed the metal to enter the bubble. The stereo when removed from the mould then had "Piks" or projections on the design and when these were trimmed carelessly the design was destroyed and, according to whether the trimming was carried exactly to the surface plane or below it, an area resulted which

printed where it should not have printed or which did not print when it should have.

Flong:

A few sheets of thin paper are soaked in water until soft and then pasted together to form a flong. This is then beaten into the die and dried, thus forming a matrix to make the stereo.

The thin sheets of paper were usually rice paper, for it had to be soft yet strong, and was specially made for this purpose. The paste used to stick these sheets together was made up of a composition of starch, glue, a mineral or chalk and a preservative (alum or carbolic acid). The beating brush had extra long hard bristles set in a heavy head with a long handle.

The thin sheets of tissue were soaked in water. When needed they were placed on a flat surface and rolled to squeeze out the water and then carefully pasted together. There were normally about four or five of these sheets and each one had to be carefully pasted and rolled onto the next, particular attention being given not to create creases or trap air bubbles between the sheets. As many flongs as were needed were made and kept damp under a wet blanket.

The die, after being checked for cleanliness, was brushed with a very fine oil, to prevent the flong from sticking to the die, and laid on a sturdy table. A piece of flong slightly larger than the die was laid, fine tissue side down, on the die and then carefully and evenly beaten into the die until the proper depth was obtained. A good moulder could judge the depth of the impression by its colour, for as the flong is beaten into the die the 'ups' of the die begin to appear and, by selective beating, the moulder could get an even shade throughout. The blows of the brush had to be light, as a heavy blow would damage the flong and, if hard enough, the die.

After the beating was completed, the depressions in the back of the flong, which had appeared due to the beating, were filled with a mixture of flour and lime and a sheet of heavy paper pasted over it, this stopped the weight of the stereo metal from forcing the design on the mould out of shape. The flong and die were now usually covered with four or five thicknesses of blanket and placed under a steam drying press and then left on a hot plate to thoroughly dry out.

Faulty preparation caused flaws to the stereo. The main fault was if a bubble of air was trapped between the sheets or, if the flong was not absolutely dry. When the hot stereo metal met the flong, this suspect area exploded into the stereo metal as steam and caused damage to the design.

The mould formed by Plaster of Paris could only make one stereo, for when the stereo was separated from the plaster mould the mould was usually destroyed. As can be imagined, the process of mould making by this method was a lengthy one and the Flong method gradually took preference, for the flong was easily and speedily produced and a number of stereos could be cast from it. There were special secret preparations on the market, which if painted onto the face of the flong before beating took place, had the effect of giving a very clear impression and also had the advantage of making the face of the mould extremely tough and, therefore, able to produce an even greater number of stereos.

We suspect that where different units of a value, the 1 piastre for instance, show similar flaws in one area but are obviously from different stereos, then a reasonable conclusion would be that the similar flaws are flong flaws and can be grouped accordingly.

STEREOS:

Stereotype metal is an alloy of tin, lead and antimony in varying proportions. Because of varying melting points the antimony is added to the lead to give hardness to the metal and to reduce contraction when cooling, and the tin acts as a flux. To give even greater strength to the alloy, copper was sometimes added.

When preparing stereos from Flong or Plaster of Paris moulds, different methods are usually used.

For Flong moulds the stereo metal should be as cool as it can possibly be and yet be fluid, but with Plaster of Paris moulds the stereo metal and the casting box should be as hot as it can be got without injury to the alloy. With Flong the stereos are made in a casting box which is formed of two cast iron plates, hinged together at one end or side, and separated from each other by thin strips of steel, called gages, whose thickness determines the thickness of the stereo. The Flong is laid on the lower plate and surrounded on three sides by the gages. The upper plate or cover is then closed down upon the gages and clamped fast, thus forming a box, with one end open to receive the stereo metal.

With Plaster of Paris, the moulds are usually placed in an iron covered pan and immersed in the metal which runs through holes in the pan and fills the moulds. Great care and skill is needed if the stereo is not to be defective. When cool the pan is placed in a cooling trough until the metal has set solid.

When the stereos have set they are separated from the moulds and whereas the stereo from the flong removes easily the stereo from the Plaster of Paris usually breaks the mould. The stereos are now handed to the trimmers who cut the stereo to the correct size for the forme. At this time also any "Piks" or projections of metal on the face of the stereo are treated as described earlier in the last chapter entitled "Moulds".

Stereo faults on the stamps, apart from outside damage, are usually due to faulty preparation of the alloy and/or unequal cooling of the stereo.

Concave areas could be caused by too hot metal or too much tin in the alloy, they can also be caused by the casting box being wrongly tilted. Honeycomb or tiny holes in the stereo are usually due to too much antimony but can also be caused by unequal distribution of heat in the casting box and irregularity of cooling. As the metal shrinks in cooling, the part that cools first becomes solid, and, in becoming so, takes up the metal from places that are still liquid, and when these places cool they are more or less porous, as they had not the metal to draw from, as the other parts are set. The sunken portions are caused by the contraction of the metal in cooling.

I show you a variety of stamps to illustrate the points I have made. (See Vol. VII No. 9 Page 158 - Appendix C-1 Lines A B and C).

PAPER:

Paper used for stamps is made from vegetable fibres; this material usually comes from a previously manufactured product, such as cotton rags and waste paper and sometimes from original vegetable fibres or a combination of both. Animal substances such as wool or silk are not suitable, as they do not bleach, a necessary process to get the white paper needed.

After the rags have been picked clean from foreign material, buttons, pins, etc., the material is cleaned by machine and then put into a boiler which has a solution of caustic soda added to the water. This process helps rid the material of further impurities. The material is next put into a shredding machine which not only shreds, but further washes the material, which is now transferred to a vat holding a bleaching solution. The material is then put into a "beater" machine which finally breaks up the material into its separate fibres. At this stage it is a semi-liquid pulp which only needs straining to get rid of the large undigested material. Whiter paper is produced by adding aniline dyes to the mixture in the beater, this practice is sometimes known as "blueing".

The earliest method of paper making was by the hand mould and later by machine. The principles are, however, the same. In the hand mould method, single sheets were produced whereas the machines produce it in a continuous roll. The hand mould is composed of three parts. The frame, usually made of mahogany, across which is stretched a fine wire cloth supported on coarser wires; this wire cloth determines the type of paper produced. The mould is completed by the "deckle", an additional frame which fits over the wire tray and which determines the size of the sheet and in the machine process, the width of the roll.

The wire cloth (or dandy roll) is the most important part of the machinery because it is here that the texture of the paper is determined and it is also here that the "watermark" is introduced into the paper; this is done by sewing or soldering small pieces of wire, in the desired shape, to the wire cloth (or dandy roll) at regular intervals.

When the pulp has been produced it is placed upon the wire cloth and shaken to get rid of excess moisture and to help the fibres to combine into the embryo paper. The hand made sheets were subjected to pressure to get rid of moisture, first between felt cloths and then on their own. They were hung up to dry.

Sizing took place when they were dry. They were dipped into or passed through a solution of gelatine, without this process the paper would be too absorbent. The sheets were then glazed, or partly glazed, by passing between metal plates, this last process is known as "callendering".

I am nearly certain that the paper for this issue was made by the Khedives Paper and Printing Works at Boulac. An analysis of the fibres show a large percentage of Egyptian cotton fibre and surprisingly, some Indian cotton fibre, this last is of course possible as much of the cotton material used in Egypt was of English manufacture, made from Indian cotton. I expected to be told that there was some papyrus, but this was not so.

The paper is dense wove, and does not appear to have been sized. Callendering however was done, but its effect was somewhat nullified by the paper having to be soaked before printing.

Professor Peter Smith has carried out a very interesting exercise as to the thickness of the paper used. Using a micrometer thickness gauge, and assuring that the stamps measured were free of all adhering paper, he measured the stamps over different areas so as to get uniformity, and found there was a distinct average between the printings of 1872 and 1874, the latter being on thinner rough wove paper.

(See Quarterly Circular Vol. VII No. 8, page 124)

Paper which is damped for purposes of securing an impression, either by lithography or from line engraved plate, is liable to expand in wetting, and to shrink unevenly in the drying again. Paper expands more in one direction than the other, the greater expansion is across the flow of the pulp and is technically called "cross direction". In the course of manufacture the bulk of the fibres in the pulp lie parallel on the wire and it is a scientific fact that the diameter of a fibre expands much more in its diameter than its length, when it absorbs moisture.

This expansion and contraction is one of the major causes of perforations being wrongly placed on the sheets. The variation in the paper is so great that the sheets, before perforating, were usually

graded into about six or seven different sizes. The loss of printed sheets, due to mutilation of the design by the perforating machine, could be as high as 25% and, to overcome this, the American Treasury Department developed a technique whereby a magnetic field was introduced around the belt conveying the pulp on the wire cloth and forced the fibres to lie all in one desired direction; the fibres being deposited in a position transverse to the cylinder instead of parallel to the movement of the cylinder.

INKS:

Philatelically we are principally interested in inks, or colours, in so far as they are of assistance in distinguishing one value from another of an issue; and as in the case of the 1872 First and Second printings, in separating the two printings. The way ink is made and its behaviour during and after printing is also of some interest.

Printing inks of this period were almost certainly made from finely ground and milled mineral pigments, and natural matter. Synthetic inks were not developed until about 1858 and were not adapted for printing until about 1875. During this period all reputable printers manufactured their own inks, according to their requirements. The chemistry of ink making is too complex to be dealt with in detail here, but I will endeavour to explain, as simply as possible, what I consider to be of interest.

I now show you all the values again, but this time have added some sheets showing the range of shades. To produce the range of colours for the 1872 printings it would have only been necessary to use a few basic colours. The reds from Madder or Vermilion, the blues from Prussian Blue, Indigo or Ultramarine, the yellow from Lead Chromate, white from Flake white or Chinese white, and black from Lamp black. The other colours could come from a combination of the above or the browns from the Siennas, Ochres, Umbers, and the greens from Mineral green and Copper Arsenite.

Requirements of the selected pigments were that, they should not be abrasive, mix with other ingredients easily, faithfully reproduce the colour required, be fast to light and stable in atmospheric conditions. The inkmaker then added ingredients to assist the printer in his work. The medium used was usually linseed oil, so that the colour was easily transferable to the printing surface, soap was added to make the ink lift easily and cleanly from the printing surface to the paper, resin was sometimes added to fix the pigment to the paper, tallow added to make the ink water resistant, and the whole had to be blended so as to produce an ink resistant to squash. The speed of the printing was dependent on the drying qualities of the ink, and although an agent was sometimes used to accelerate drying, the normal drying took place by absorption of the medium into the paper, by gelation to a lesser degree and by evaporation; from this last it can be seen that temperature and humidity played an important part in the process.

Professor Peter A. S. Smith, in 'L'Orient Philatelique' No. 116, gave a most excellent and careful description of the colours of the two printings, as we see them to-day. With his permission I reproduce it here.

	<u>1st Printing</u>	<u>2nd Printing</u>
5 para	Dull chestnut to deep red brown	Dull red brown (Pale to deep)
10 para	Dull lilac or reddish violet	Slate (Pale to deep)
20 para	Prussian blue - pale blue - indigo	Slate blue to grey blue - azure
1 piastre	Rose red to deep rose red	Scarlet to Vermilion
2 piastre	Yellow	Yellow to Chrome yellow
2½ piastre	Slate violet (Pale to deep)	Slate violet
5 piastre	Bright green	Yellow green - Bright green

The colours of the two printings are a help in eliminating the 10 para, 20 para and 1 piastre values; the 5 para with its transposed value tablets gives us no problem, but we are left with the 2 piastre, 2½ piastre and 5 piastre values to separate. These three are impossible to divide by colour, and the three values having the same perforation, 12½ x 13.3, makes the job even more difficult. We are fortunate, however, in having the results of study and research, by Circle members, which enables us to differentiate the two printings by virtue of constant flaws, peculiar to each value of both printings.

We are all interested when we notice that a value has two distinct colours as opposed to it being of the same colour, but of a different shade; by different colour I mean the distinction between Ultramarine and Indigo or rose red and Vermilion; these indicate that different pigments have been used and are, therefore, of interest to the student. Shades, in relation to the 1872 printings, which we know were all done in one printing, have a lesser interest, they only indicate that there was: over- or under- inking, too much or too little pressure, worn or dirty printing surfaces and most probably are due to the ink in the trough not being stirred prior to printing operations each day. The ink being a pigment in suspension will, if not actively and continuously stirred, allow the heavy pigment to settle so that, given enough time, the ink in the upper layers will have less of the pigment in the medium than the lower layers and consequently the printings will differ.

An interesting point that has come to light in this study of inks is the probable reason for the appearance of certain stamps, notably the 1 and 5 piastres of the 2nd printing, that seem to have an oily appearance. It appears that certain pigments react chemically when in contact with copper, the worst of these being Vermilion and to a lesser

degree Ultramarine, Umber and Mineral green. De la Rue had great trouble in printing Vermilion stamps from copper plates, they eventually had to prepare a special silver plate to overcome the difficulty of the medium separating from the pigment.

To be continued.

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"BELGICA 1972"

As we go to press we learn of the awards at the above International Exhibition held in Brussels 24th June to 9th July 1972, a full report of which it is hoped will be included in our next number. We hasten, however, to put on record our congratulations to the following members who are included in the list of Award Winners:-

E.S.C. No. 160	E. Antonini - Grand Prix d'Honneur Vermeil	for	FRANCE EGYPT
127	R. Jeidel - Vermeil Vermeil Vermeil Silver		MONACO ex-BELGIAN CONGO EGYPT LIECHTENSTEIN
102	P. Melon - Vermeil		TURKEY
105	L. Alund - Silver Bronze		EGYPT EGYPT
39	E. A. Kehr - Silver		Air-Mails (EGYPT)
108	P. J. Drossos Bronze Silver	Greece -	IONIAN ISLANDS

In addition to the above, the following Awards for Egypt are noted:-

Vermeil and a Silver to G. Khouzam; Bronze to A. Marzouk; and a Silver to N. Droste (Thematic - Egypt).

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CORRIGENDA.

Volume VII No. 9 (March 1972) page 140:-

Membership

The address of our new member F.A. Ford (E.S.C. No.157) should read Aston Mead, and not Road. Sorry, Mr. Ford.