

EGYPT STUDY CIRCLE

THE QUARTERLY CIRCULAR

Volume VIII No. 12

Whole Series No. 96

DECEMBER 1975

FUTURE MEETINGS

<u>1976</u>	7th February	...	...	The Third Issue 1872. E.L.G. MacArthur
	3rd April	...	...	Postal Service of the British Forces in Egypt 1932-1940. J.E.O. Hobbs
	5th June	...	...	Study Reports and Collection Viewing.
	7th August	...	...	Stamps of Egypt overprinted 'Soudan', and stamps of Egypt used in the Sudan. C.W. Stagg
	2nd October	Study Reports and Collection Viewing.
	4th December	To be arranged. Perhaps two short studies by members?

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Contents

	<u>Page</u>
Chairman's Page	158
Report of Meeting of the Egypt Study Circle	
160th meeting - 4th October 1975	159
Special meeting - 8th November 1975	160
161st meeting - 6th December 1975	161
1953 Bar Overprints - Official Notice	163
1974 Soldier's Stamp Letter Sheet	164
A New Look at the Interpostal Seals by Dennis H. Clarke	165
Membership - Changes of Address	178
Subscriptions for 1976 now due	178

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CHAIRMAN'S PAGE

In line with declared policy that the Circle should be prepared for any eventuality, I am very happy to have Stanley Horesh as Deputy Chairman. Ron Potter is also taking steps to have enlisted an Assistant Editor for the Quarterly Circular.

I went to Egypt late in October, and spent two whole days in Cairo and about six hours of the third day in Alexandria. On my arrival in Alexandria I was taken by Ibrahim Chaftar Bey (ESC No. 42) to see Mazloun Pasha (ESC No. 70). The Pasha was in good health, but age has curtailed his outings; his mind is as brilliant as ever however, and he regaled us with some very interesting philatelic anecdotes. I then went home with Ibrahim for a few hours, every minute of which was educational. He is really the most delightful philatelist, and person, one could hope to meet. In this number of the Quarterly Circular you will see the very quick responses I got to a few questions put to him.

On my return to Cairo from Alexandria I was invited to a meeting of the Philatelic Society of Egypt. Mehanny Eid Bey, the President, conferred on me the great honour of Life Membership and I am also happy to report that Professor Peter A. S. Smith was likewise so honoured.

With Mehanny I left some of the questions that Bill Andrews had raised with reference to the 1953 Bar Overprints. He has the necessary influence, and contacts with the Postal Administration, to obtain the answers. Mehanny also explained the difficulty they have been experiencing with 'L'Orient Philatelique'. They eventually found a printer, only to find that proofs are having to be returned three or four times due to the inability of the type setters to understand English. There has also been a great paper shortage.

On the frontispiece of the Quarterly Circular you will have noted the subjects arranged for meetings in 1976. I have intentionally left the December meeting blank. I need two volunteers willing to give a short talk, on different subjects, for this meeting. I feel we must encourage untried members to come forward. I know how difficult this can be, but David Grover, Dennis Clarke and Bert Conway have recently done so, and with much credit to themselves. We also have Charlie Hass submitting a first class study. Please contact me as soon as possible so that I can arrange for the Circle's 'know how' to be put at your disposal. I guarantee you an appreciative and sympathetic audience.

A project I want started immediately is a comprehensive index of the Quarterly Circular and L'Orient Philatelique. There is a scattered Index of the Quarterly Circular begun by the late Charles Minett, and Bert Conway made a start on L'Orient Philatelique. I have all the Quarterly Circulars and L'Orient Philateliques ready for the lucky member willing to undertake this important work. Please contact me as soon as possible.

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REPORT of the 160th Meeting of the Egypt Study Circle, held at 'The Peacock' Maiden Lane, London WC2, on the 4th October 1975.

The Chairman presided and there were 13 members present. Apologies were received from those unable to attend.

Bill Andrews led the discussion on the 1953 Bar Overprints, being a continuation of his previous talk and display given to the Circle in June 1973. (For report of that meeting see Quarterly Circular Volume VIII No. 3, page 25 - and for article on this subject Volume VIII page 28 continued page 117).

He displayed sheets of various values and again impressed those present with the amount of detailed research he had carried out. Of particular general interest was the information given about the forged overprints. Some examples of forgeries were shown and Bill advised that stamps of high catalogue value should be scrutinised very carefully. He kindly added that he would be willing to give an opinion on any item members wished to send him. (Note his new address in this Quarterly Circular, and please enclose stamped addressed envelope).

The study was still in its exploratory stage and before the final write up some further information was still required about:-

- a) The official announcement of this issue?
- b) How many of each value were overprinted, and by which firm?
- c) A copy seen printed with an 'X' over the portrait, with the word 'Specimen' printed beside it?
- d) Covers seen with the portrait obliterated by pen strokes, presumably by the sender, and posted during the early life of this issue?

The Chairman thanked Bill for his very interesting talk and commended him on his valuable contribution to the Study, and as he was going to Cairo at the end of October would initiate some enquiries on Bill's behalf. (See this number for the Official notice and possible answers to c) and d).

Having advised members at two previous meetings about the yearly subscription the Chairman proposed, after discussion, that the annual subscription be raised to £4. This was unanimously accepted. The new subscription to take effect immediately and as soon as each member's subscription became due. To cut down the large increased cost of postage the Secretary/Treasurer proposed to enclose a reminder slip to the member concerned in the most convenient number of the Quarterly Circular. Members were kindly requested to answer these promptly, otherwise the whole exercise would be useless.

Also with regard to previous advices at meetings, the question of a Deputy Chairman, to assist the Chairman in his duties, was discussed.

QC VIII December 1975.

Mr. S. Horesh was proposed and unanimously elected. The Chairman thanked Stanley for his acceptance and would later discuss with him how best to reallocate some of the duties.

On behalf of the Editor, the Chairman stated that a member was required to assist Ron with certain aspects of the production of the Quarterly Circular. (A note regarding this point, and specifying the duties, appears in this number; the Editor would be pleased to hear from anyone who would care to volunteer for the post).

REPORT of a Special Meeting held at Stanley Gibbons Auction Rooms, Drury Lane, London WC2, on the 8th November 1975.

Our Chairman presided over this meeting, which had been arranged on the occasion of Abdallah Mishrick's visit to London. There were 13 members and 3 guests present, and apologies were received from those unable to attend.

Mr. W. White of Stanley Gibbons loaned us the use of their Auction Room with the use of a projector and screen. The room had been specially prepared with a display of old Egyptian Bank-Notes and some extremely interesting old maps, photographs and cards. There was also a display of enlarged prints of some of the Egyptian material due to be auctioned at the end of the month. The Chairman thanked Mr. White for the excellence of the arrangements, for his generosity and for coming in to receive the Circle on his rest day.

The Chairman introduced Dr. Mishrick to the meeting, stating that Abdallah had felt obliged to honour his commitment to speak, and had come to London, even though his plans to carry on to Beirut seemed doomed to failure from the start. The actual material was not available in London due to the high risk and insurance cover, but that a complete set of coloured slides had been brought. Some of the material we were going to be shown had gained a Vermeil with Special Mention at the Basle International Exhibition in 1974. The Chairman had viewed most of Abdallah's collection and assured the meeting that what they were about to see was unrivalled, and was only the introduction to what was believed to be the best collection of Egypt, of the present day.

The four Posta Europea essays, of which only two complete sets are recorded, were first shown. These were followed by every essay, proof and colour trial of practically everything known, some singly and others in blocks and sheets. Apart from what was recorded in Zeheri up to 1948, Abdallah showed us various unrecorded pieces beyond that date, particularly some pieces he really prized as their survival was due to a series of fortuitous circumstances. The pieces in question had been sent to Europe for display purposes at various Exhibitions; on their return to Egypt they were housed in a different place to the essays and proofs of the Post Office which were destroyed on the abdication of the King. The

contents of this box were sold as remnants of the Palace Collection, after the Palace Sale, as they had been discovered too late to be included in the catalogue of that sale. We were also shown essays and proofs of Postal Stationery, and also of some miniature sheets. To finish this feast Abdallah showed us a new acquisition, a die proof sheet of two panes of the 1921-22 15 milliemes blue (Zeheri 64 - SG 97), on unwater-marked paper. This must surely be an unique piece.

The Chairman thanked Abdullah for a most masterly exposition, which had been made without recourse to notes. It confirmed that he was not only just another collector, but a collector who really knew all about his collection, a combination not very often achieved. What had been seen served to whet the appetite and it was sincerely hoped that the complete and superb collection would one day soon be viewed in London, preferably at a suitable venue such as the Royal Philatelic Society.

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REPORT of the 161st Meeting of the Egypt Study Circle, held at 'The Peacock' Maiden Lane, London WC2, on the 6th December 1975.

The Chairman presided and present were S. Horesh, D. Clarke, D. Grover, B. Conway and C. de Friez. Apologies were received from R.A. Potter, J. Sears and Mrs. Blick.

The Chairman reported on his visit to Cairo. He handed over to the Keeper of the Record a bound copy of the listing of the Ceysen's collection, a gift from Ibrahim Chaftar, and one which was very much appreciated.

The Chairman then referred to Charlie Nass' ability to combine his professional skills with his philatelic interests, and by so doing enriching our knowledge of the overprinted stamps. Two official stamps were then shown - Zeheri 10c and 12b, SG 084b and 086a - the 2 and the 4 milliemes with overprint inverted (without Hamza over Alef). With these Charlie had sent a transparent overlay. The overprints were forgeries, and known to the Circle, but were amongst the most dangerous recorded. What was surprisingly interesting was that Charlie had observed that the reproduction (photograph) in Zeheri of the 2 milliemes inverted overprint was very similar to the one he had. The Chairman had checked the 1950 Zeheri, which had a clearer picture than the latest Zeheri, and after examination of it and a marginal block of four of the inverted overprint, members agreed that Charlie was right and that Zeheri had apparently photographed a forgery. The Chairman would write to the Editor of Zeheri drawing his attention to this.

Charlie Hass had offered to make a seal for the Egypt Study Circle. This offer was gratefully accepted, and a sketch which was produced was approved.

QC VIII December 1975.

The Chairman reported that John Sears was taking over from Pip Whetter as European Representative of the Philatelic Society of Egypt, with effect from the 1st January 1976. This had been agreed with the President, Mehany Eid. The members of the Circle were grateful to Pip for the excellent work he had done under trying circumstances. It was agreed that, in future, the names and addresses of the European and United States of America representatives of this Society should be shown below the list of officers in the Quarterly Circular. (Such a list usually appears twice in each Volume only, except additionally when there are changes of officers - Editor).

Peter Feltus had written for publicity to be given to his Study in plating the 10 paras, 20 paras and 1 piastre of the 1867 (Second) Issue. He needs clear photographs or sightings of any multiples, and was also now looking for any stamp that showed enough margin to possibly be a marginal stamp. If you can help please write to Peter, particularly as this is one of the major studies being undertaken.

The Chairman again brought up the subject of a comprehensive Index being prepared both for the Quarterly Circular and L'Orient Philatelique. Fortunately David Grover is knowledgeable in this field, and undertook to study the project and report back at a later meeting. David had also catalogued the Circle Library that had been handed to him. Before he could complete the work and publish it was absolutely necessary for members holding property on loan to advise him. A previous request for such a return had gone unanswered. It was agreed that before David had to go to the trouble of writing to individuals, one last general appeal should be made.

David also reported that articles were being sent to him to research. Members are again reminded that David does not hold all the Record and that, pro tem, such material should be referred to the Chairman, who would see that it got in to the right hands.

The Chairman said that Ron Potter had proposed a possible additional source of income for the Circle, namely the offer of advertising space in the Quarterly Circle. Members agreed that this should be left to Ron's discretion.

Stanley Horesh showed about 25 pages of the French Consular Offices Postal Stationery. One piece in particular drew members attention in that it was normal French Postal Stationery but used from Alexandria. This display proved so interesting that Stanley was induced to re-introduce it, enforced, at the 1976 December meeting. The Chairman also agreed to entrust Stanley with the Circle Record of all the foreign Consular Offices in Egypt.

Cyril de Friez showed a number of sheets, with some very intriguing covers. Dennis Clarke who, with David Grover, is very interested in postal markings, was very busy indeed noting some unusual markings. David Grover then showed some 20 pages with covers of incoming foreign mail which had then been stamped with various T.P.O. cancellations.

(Continued at foot of next page)

1953 BAR OVERPRINTS

Our Chairman writes:

'Whilst in Cairo and Alexandria I made enquiries about the Official notification of the 1953 Bar Overprint Issue. Ibrahim Chaftar, that indefatigable student, knowing the importance of this request, spent three days at the Ministry's Library and eventually came up with the answer. The notice is in Arabic, but Ibrahim has kindly added a translation, and sent it post-haste to London.

Nobody in Egypt had heard of the item with the portrait cancelled with a 'X' and the word 'Specimen' printed on its left. I spoke to Peter Smith about this, and he says that it is a forgery, suspected origin U.S.A.'

Here follows the translation of the Official Notice:

Official Journal No. 36 - Page 15

Thursday 30th April 1953.

NOTICE

The Director General has the honour to inform the public that it has been decided to modify the current postage stamps of all values bearing the portrait of the former king by printing on the face three black straight and parallel lines.

These modified stamps are actually offered for use starting from the 20th April 1953.

The Post Offices will cease the sale of the unmodified stamps on the 23rd May 1953.

Franking correspondence with the above mentioned unmodified stamps will not be valid from the 23rd June 1953.

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Report of the 161st Meeting - continued from page 162:

The Chairman remarked on the difficulty of obtaining material which entered Egypt, and at the excellent way in which David had presented the subject.

All in all, this was a most delightful meeting, in which every one present contributed to the enjoyment.

E.L.G. MacArthur

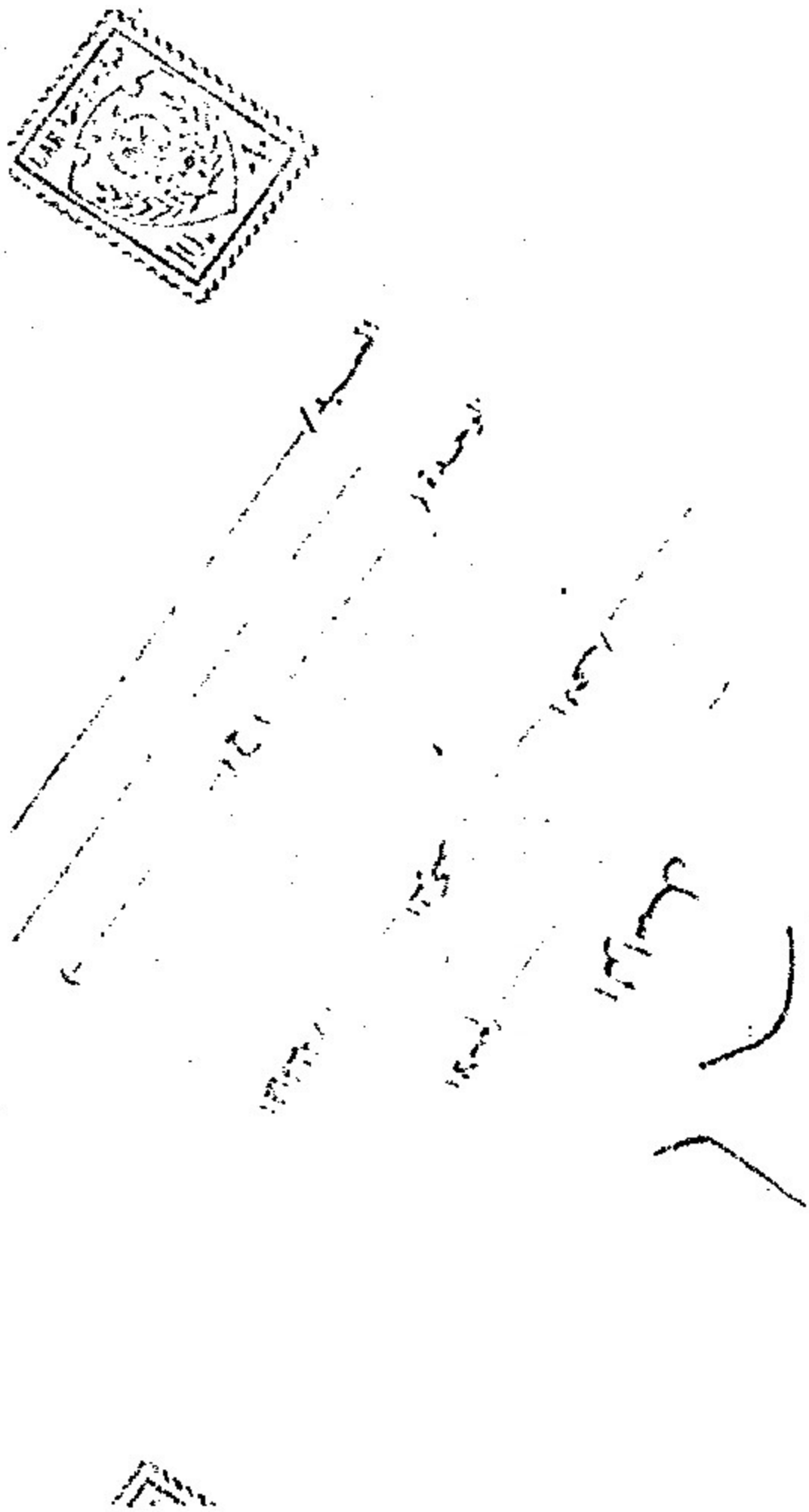
QC VIII December 1975.

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1974 Soldiers' Stamp

In 1974 a 10 milliemes letter sheet, similar in texture and size to an Air-Letter, printed in light green, was issued for use by the Armed Forces. Two factors led to the item illustrated below (reduced size): i) the cessation of hostilities and ii) a great paper shortage. The letters were withdrawn from circulation and a) cut and reprinted on the reverse with the bordereaux as seen and b) made into small paper wallets for holding cash, etc.. I was given this by Ibrahim Chaftar on my visit to Alexandria. He had noticed them being used by the Postal Clerk when he visited the Post Office, and managed to retrieve a few.

E.L.G. MacArthur



(B. No. 18, C 18 رقم البريد) تاريخ الورد
 وزارة المواصلات - هيئة البريد
 MINISTRE DES COMMUNICATIONS
 MINISTRE DES COMMUNICATIONS
 Egyptian Postal Organization Date of Arrival
 Organisation des Postes d'Egypte Date d'Arrivee
 بيان المراسلات المصححة الواردة في تاريخ
 رسم
 List of registered Articles arrived on
 to the address of
 Bordereau des objets recommandes arrivés de
 à l'adresse de
 رقم التوصيل / ١٥٠٠ / ١١ - ٦٤

رقم Number N°	مكان المنشأ Origin - Origine
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

Received the
 registered articles detailed above
 Reçu les
 objets recommandes detaillés
 ci-dessus
 the
 Signature
 Date of Delivery
 Date de consignation

A NEW LOOK AT THE INTERPOSTAL SEALS

by

Dennis H. Clarke, E.S.C. No. 165

When I was first asked to present the Postal Seals with our colleague Bert Conway (E.S.C. No. 163) I had little but enthusiasm to show. I then read numerous articles, notes and relevant correspondence from the Circle Record and found that I could formulate no fresh conclusions as to the purpose for which the seal was originated.

I was unable to make any researches into Postal Records, etc., held by the Egyptian Postal Authorities and had only a rather small collection to which to refer. Without doubt they formed a definite postal purpose, though I feel that they were never from the outset regarded with the same care in preparation that befits a postage stamp. This being noticeable firstly from the rudeness of their design and the standards of quality maintained throughout their production. It was the printing at which I decided to take a closer look, and arrived at the following opinions.

I first enlightened myself to the early lithographic art - a point which was not too difficult. I am a compositor and was fortunate enough to be apprentice in a large 'jobbing' and 'book' house - this was during the war years and in consequence machines that might have been 'pensioned off' were still in daily operation. Four of these machines were 'Lithos' and we used 'stones'! So consequently I saw at first hand a lot of the art. I must say that it meant little then (being a compositor I was too busy with the letter-press process); but it did help when I came to read it up because meaningless operations suddenly meant something and it all just clicked into place like a jig-saw.....

To understand the prevalent varieties found on many seals, even of a single type and town, it is necessary in the first instance to look at the method by which they were produced.

The seals were printed by lithography which was, in 1864, a very different process to the web offset litho machine of to-day. It was a method of printing from limestone and it is from this 'stone' that the process is named: lithography being a derivative of the Greek words lithos = stone and graphein = writing.

Lithography is a process where apart from the limestone the main ingredients are grease and water - which are natural repellants of each other. The first step in production is to prepare an image, in our case a postal seal, on to the surface of a small litho stone. This is done by a lithographic artist drawing directly on to the stone in a specially produced ink containing certain 'fatty' acids which penetrate by absorption into the stone. Then the stone would be washed with a solution of

gum arabic and water which would in like manner be absorbed - thus preventing the spreading of the image. The gum arabic would be applied by skilled wiping with a sponge saturated in the solution.

Similarly the lithostone would then be washed removing excess gum from the surface of the stone, leaving only the gum absorbed by the stone on the non-image surrounds to form a 'hygroscopic' film, that is: a water attracting base or background.

This forms the basic lithographic principle - an ink attracting image (the seal) and a water attracting background which would repel, after being dampened, any greasy inks which would be applied to the surface of the stone.

Lithography was established commercially largely because of the ability to reproduce by this method multiple images such as that of the seal.

The duplication of an original design or drawing onto a stone (or later a zinc or aluminium plate) is executed by taking a number of pulls or impressions onto a specially prepared transfer paper. These transfers are then mounted onto a suitable sized sheet of paper or stock akin to that to be used for the printing. This sheet is referred to as 'The Patching Base'. The transfer impressions are mounted on this 'Patching Base' in the position that they are to appear when finally printed.

The transfer paper would be of a transparent nature with a gelatinous surface which would readily accept the seal image from the master stone (i.e. the artist's drawing). I would point out that not all transfer papers are transparent but as there would be a necessity for accurate laying down it would most likely have been the type used in the production of the seals. Technically these transfers should be referred to as 'Re-Transfers' as they have to be re-transferred from the 'Patching Base' to the lithostone.

These transfer impressions would be taken from the drawing(s) on the Master Stone which would be laid on a special transfer proofing press, inked with a transfer ink, then the transfer paper would be laid and a pull or proof taken. The Transfer Proofing Press is known as a 'Side Lever Press'.

The preparation of mounting is in two stages. Stage one includes the ruling up of the Patching Up Base, the second stage the 'Patching-Up' operation - that is mounting the prepared transfers. The whole being referred to as the 'Patching Up Sheet'.

There are two possibilities for 'ruling-up' the patching base (see figures 1 and 2 on the next page).

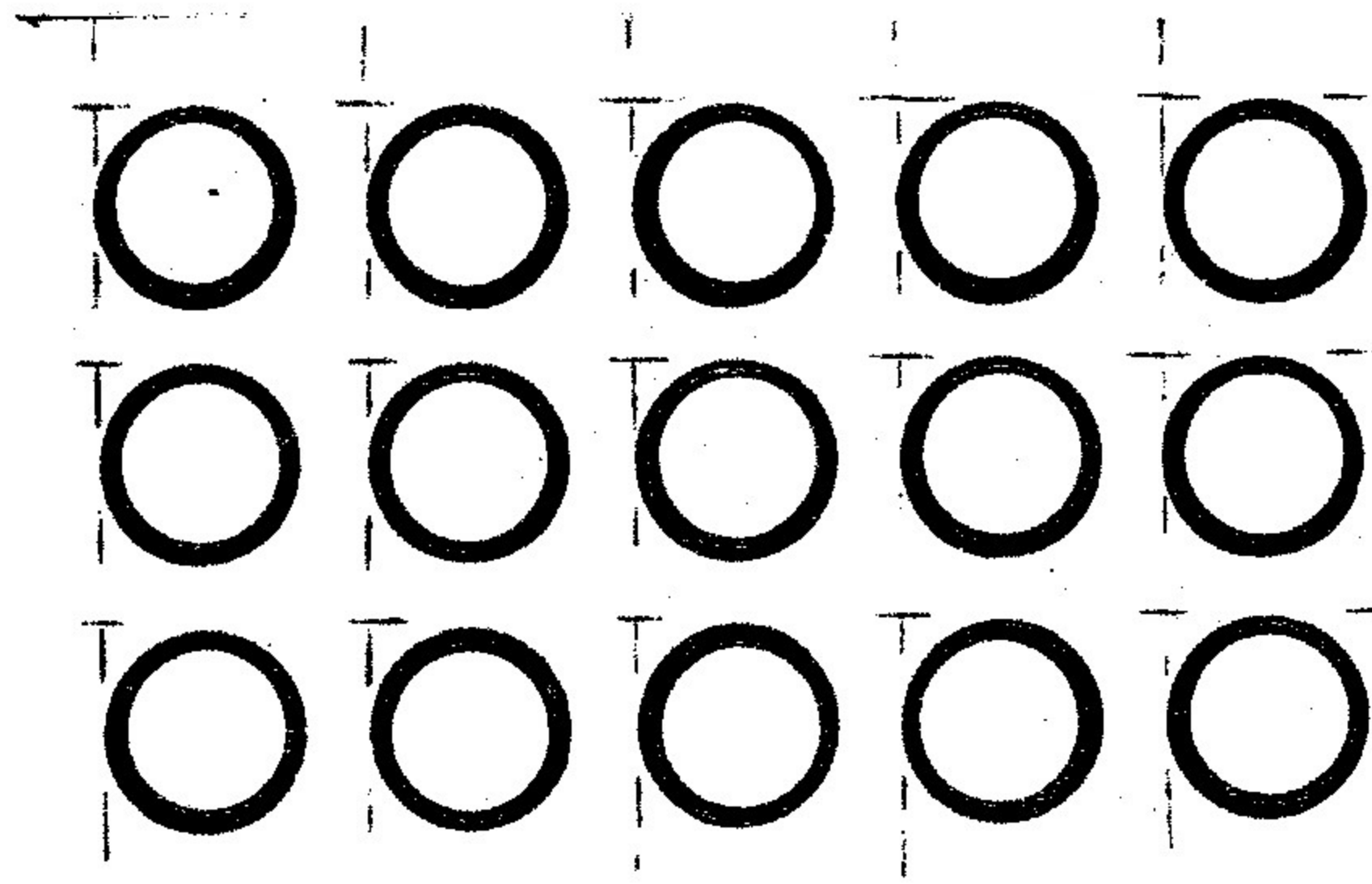


FIGURE 1 Method 'A' Diagram of a patching up sheet as used for the re-transfer onto a stone. This format was used on the earlier seals: A close examination of these earlier issues will reveal traces or parts of these lines which, had the die-cutting been 100% accurate would, of course, have been cut away.

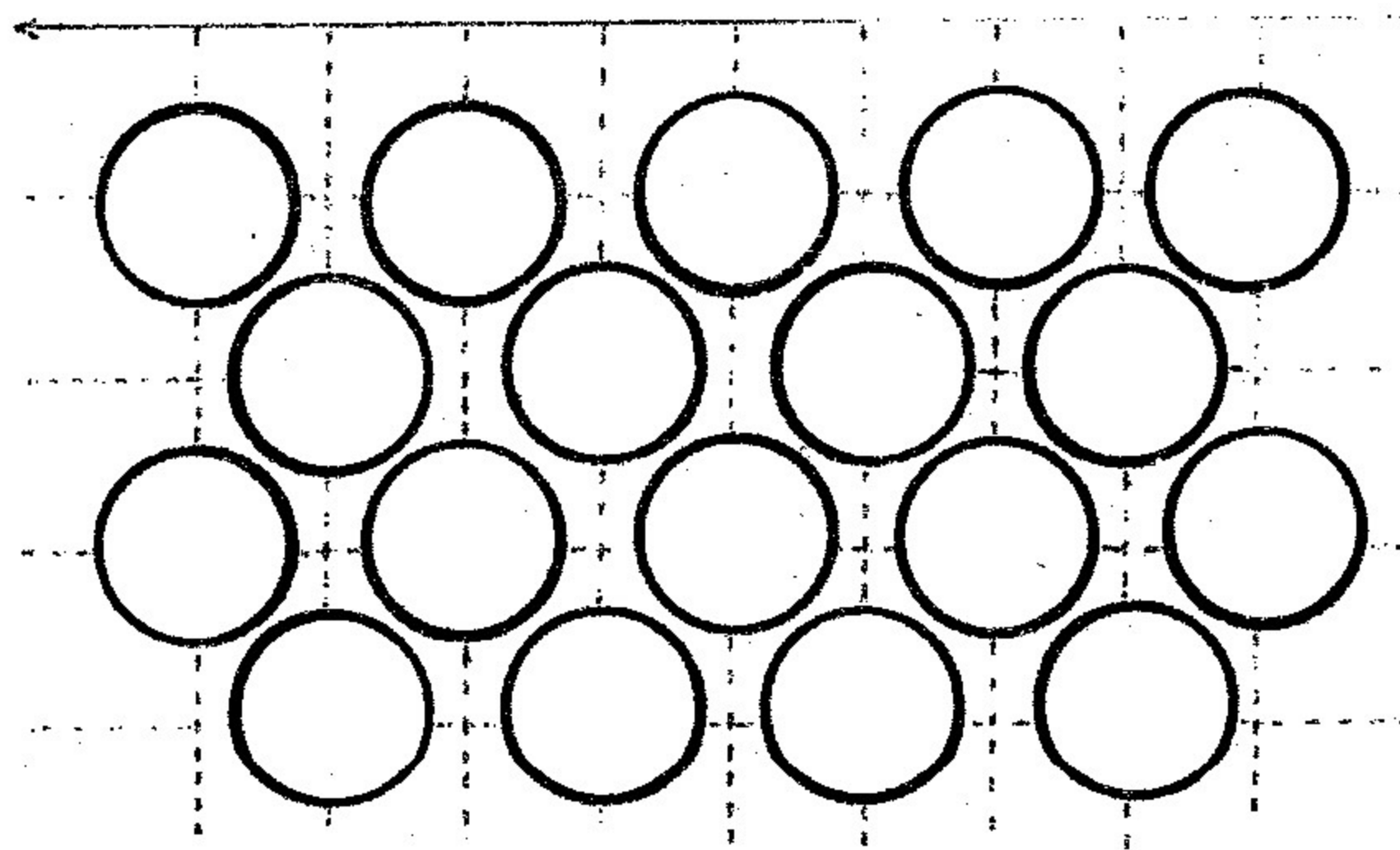


FIGURE 2 Method 'B' Diagram of a patching up sheet as used for re-transfer on to a stone. More economic on paper wastage than Method 'A'. Later seals were laid down in this manner. This is substantiated by seals which have been badly die-cut, leaving the seal off-centre and in consequence bearing a part of the circular frame-line revealing its relative position on the sheet. The guide-lines used for laying down must have been erased - as QC VIII Decr.1975. (no traces occur in the examples so far examined.

It is apparent that two master drawings were used in preparation of the transfers. This conclusion is drawn from the two types which are listed by Ernest Kehr (E.S.C. No. 39) as Types 'A' and 'B' (Kehr Seal Type III).

As already stated the two master drawings would have been drawn directly onto the litho master stone with a blank space at the lower part of the outer circle, which would later accommodate the town name. (See Figure 3).



FIGURE 3

A seal as it would have appeared on Master Stone 'A'.

Note: This drawing is prepared to illustrate the text, and does not imply the existence of any seal thus.

The town name would be entered directly on to the prepared printing stone - that is, after the re-transferring from the patching up sheet had been completed.

It is at this stage of production that the reason for the appearance of the parallel curved lines which occur partly and irregularly on some issues of the seals becomes apparent.

The litho artist would lightly pencil on to the printing stone surface two guide lines - this would be executed with the aid of a compass and ranged with the head and foot of 'P' in 'POSTE' and the final 'E' of 'EGIZIANE'; the lines were to ensure a constancy of position with the permanent legend 'POSTE VICE REALI EGIZIANE'.

Having entered these lines the artist would then enter by transfer strips a town name. This 'stripping-in' operation would complete the seal. The stone would then be cleaned up, including the erasure of the temporary pencil lines, making it ready for printing.

It is now necessary to look at the Kehr Types 'A' and 'B', Seal QC VIII December 1975.

Type III - 1867. The words 'POSTE VICE REALI EGIZIANE' are set in sans (= without serifs) Roman capitals. I think Kehr's order should be reversed.

The order of evolution should dictate this as it is doubtful if any sans type face was designed with a single letter having a hair line serif. I refer of course to the capital 'P' (with a trace of serif extending leftwards at the foot) which should not be categorised as Type 'A' but as Type 'B'.

In the beginning a master stone would have been prepared with the blank space for the town name. Proofs would then be taken and probably submitted to the Postal Authority and Government Officials who accepted the design but with little imagination requested proofs of a completed seal. Consequently a second Master was prepared from transfers off the first Master - this is most likely the stage at which the malformed arabic was created. In laying down this transfer a crease occurred leaving a ripple or distortion of the characters (the fact that they are constant supports the use of a second master being used).

Having prepared this second master the artist used his compass to make the parallel lines as previously explained, entered the town name, and then erased these lines: unfortunately the top or inner line had been joined to the foot of the 'P'. When the artist removed these lines in taking care not to disturb the transfer he left a fraction of line attached to the 'P', consequently creating type 'B'. (See Figures 4, 4a, and 5 which follow).



FIGURE 4

Master Stone 'B' with pencil lines added prior to entering the transfer of the town name.

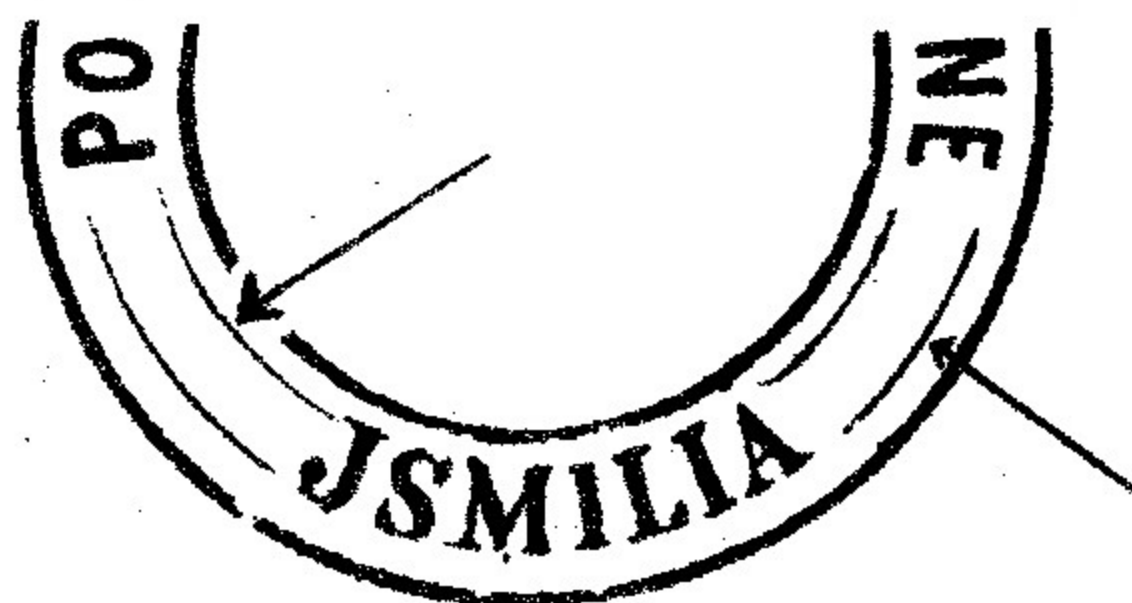
Town transfer as it would appear.

Note: This is a drawing to illustrate the text, and does not imply the existence of a seal thus.

FIGURE 4a

This shows the originally pencilled parallel lines entered for the purpose of aligning the letters of a respective town with those of the legend 'POSTE VICE REALI EGIZIANE'.

The town entered, the next step would be to erase the lines.



These lines can be found in varied states of completeness on the series of 1867, but traces can be found on other types.

FIGURE 5

The complete seal from Master Stone 'B'. Note that the 'P' now has a small serif to left at foot, and that the arabic at end of bottom line is malformed.

But the dot at centre will appear with the deterioration of the stone through constant alterations: It should also be noted that once a full stone had been laid down the town names would be etched out and re-entered on that stone.

Ultimately the town name was removed, leaving two stones or drawings as masters.

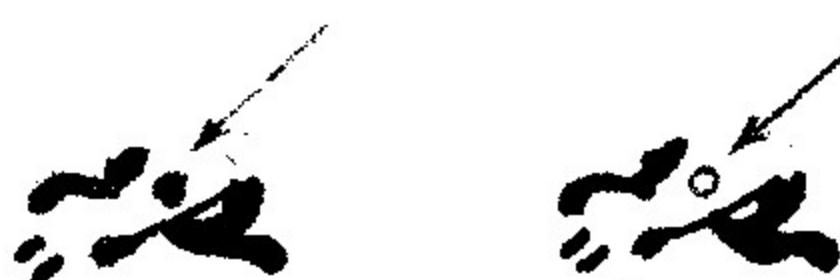
At this point it is also relevant to deal with the so called 'maydreh' error. Although not mentioned by E. Kehr until Type IV of 1868, it is clearly present on Type III of 1867.

This extra dot is as incorrect in Turkish arabic as it is in Egyptian arabic. There is an obvious explanation for its occurrence. The extra dot is caused by the disturbance of the stones surface which is made by the compass point used in entering the afore mentioned parallel lines preparatory to 'stripping-in' the town name. This would disturb the stones hydroscopic surface which would allow ink to adhere at this point causing a spot of colour to appear on the printed seal.

Not only is this dot present on Types III and IV but can be seen on most of the subsequent types up to Type VIII of 1880 without the aid of a glass. Although this dot is not so pronounced on the later issues it is always present at the CENTRE of the PRINTED SEAL, NOT the die-cut area. (See Figure 6).

FIGURE 6

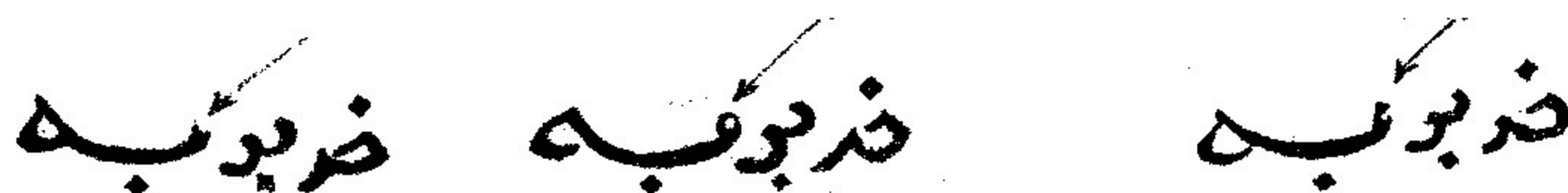
A. Compass point flaw.
Found on the 1867
issue.



B. Compass point flaws.

Found on the 1871 issue.

This can be found in a number of different states from a complete 'O' with hollow centre or a mere dot of colour.



C. Compass point flaws. Found on the issues of
1871, 1874/76/78.

FIGURE 6 (continued)

D. Compass point flaws.

1879-1882

found on Kehr Types
VII to VIIIa.

In L'Orient Philatelique (July 1955) Kehr states:-

"The initial attempts at correction consist of simply painting over the dot with greasy ink on the stone, so that the dot would no longer accept the printing ink. On these then we find a rough white blank instead of a coloured dot".

Nothing could be further from the truth. As I have explained: the artist draws an image in 'fatty acid ink'. What Kehr says would in fact produce an even larger spot of colour, not an albino area.

The real remedy to correct this anomaly would require first etching out. This would be done by painting the area to be removed with nitric acid, and then washed. Next the surface would be re-sensitized by a further painting, this time with acetic or citric acid (lemon juice was sometimes used). The treated area would again be washed clean with water. When this was completed the artist then re-entered the affected areas by litho pen or brush, using the greasy inks to re-form the lines of the image, followed by the washing with gum arabic which would restore the hydroscopic surface.

This repair would not necessarily be permanent as has been indicated by the re-appearance and part printing of the 'stripping-in' lines and letters on some seals from earlier town entries which had been etched from a stone.

The stone would be slightly lower at the points of etching and the repair could deteriorate as the numbers printed increased. The ensuing break down would gradually develop on consecutive sheets: and this brings me to a further transposition of examples where Kehr has wrongly interpreted the symptoms. I refer to the illustrations on page 15 of the revised edition of Ernie Kehr's catalogue - March 1962. Illustrated are parts of three seals, which I submit should be reversed - that is instead of reading 'A' 'B' and 'C' they should read 'C' 'B' and 'A'.

As already stated, etching out and re-entries or retouches were not always permanent, having once disturbed the stones surface areas that had been removed would sometimes re-appear and as easily an added line or area could partly or wholly disappear.

One reason for the disappearance of an area could be caused by the nitric acid used for etching out being too liberally applied and spreading

to an area which was not included in the repair or removal. This could result in an under-mining of the transfer and although the overflow was wiped clean without apparent harm to the image it could break away during a printing run, which would leave an albino area.

Alternatively, another area which had been deliberately removed could reappear by a gradual drying of the stones surface, with a subsequent gradual build up of ink - good examples of this are of course part of full reappearance of letters of a previous town name. This can also be seen on the 'Alexandrie Director Generale Seals - Type IIIb. (I will refer again to this issue).

This drying out of the litho stones surface must have been a considerable problem and would have been difficult to remedy. When consideration is given to the porosity of the limestone used on the one hand, and the dryness of the climate on the other. It was this dehydration which led to most of the reappearances of etched areas and explains the irregular appearance on some seals of the 'stripping-in' lines. It must be remembered I said earlier that these guide lines were only temporary and would have been pencilled onto the stone - this would act as a transfer image, graphite having a greasy quality. Assuming these lines, therefore, to have been erased rather than etched out, with the surface drying out ink build up would follow and cause printed lines to appear on the seals.

These vagaries would not be apparent when starting to print. No lithographer, however bad (or good) would commence 'Running-on' without a press proof being submitted to an overseer or department manager who would be responsible for reading and checking; then having ascertained that the proof was 'clean' would authorise the continuance of the 'run'.

The fact that lithography in 1866-1890 was a far from satisfactory method of printing is supported by Pellas Bros. abandoning the process in their production of the First Issue and resorting to letter-press printing (typography) for the 1 piastre value.

Further to the flaws or varieties caused by the 'sludging up' of the stone, there exist interesting transfer creases such as can be found on Kehr Type IVa - 107a with the crease starting between the 'TE' of 'POSTE' and running down into the seal.

Now a fuller look at the Director Generale seals (Kehr Types IIIb and IIIc). Issued to the Office of the Governor General of Alexandria in 1867 these seals were without doubt prepared from a master drawing of Type III. The centre arabic having been etched out and substituted with the Roman capitals 'DIREZIONE GENERALE' in two lines. The etching out of the arabic is evident by examination of a number of seals of this issue. Copies will be found bearing traces of the tips of the arabic top line 'bust', and the lowest part of the bottom line of arabic 'myri'. Another important factor is that even on these seals there are definite traces of colour at the centre as a result of the compass point - this can be seen above the 'ER' of 'GENERALE'. (See Figure 7).

QC VIII December 1975.

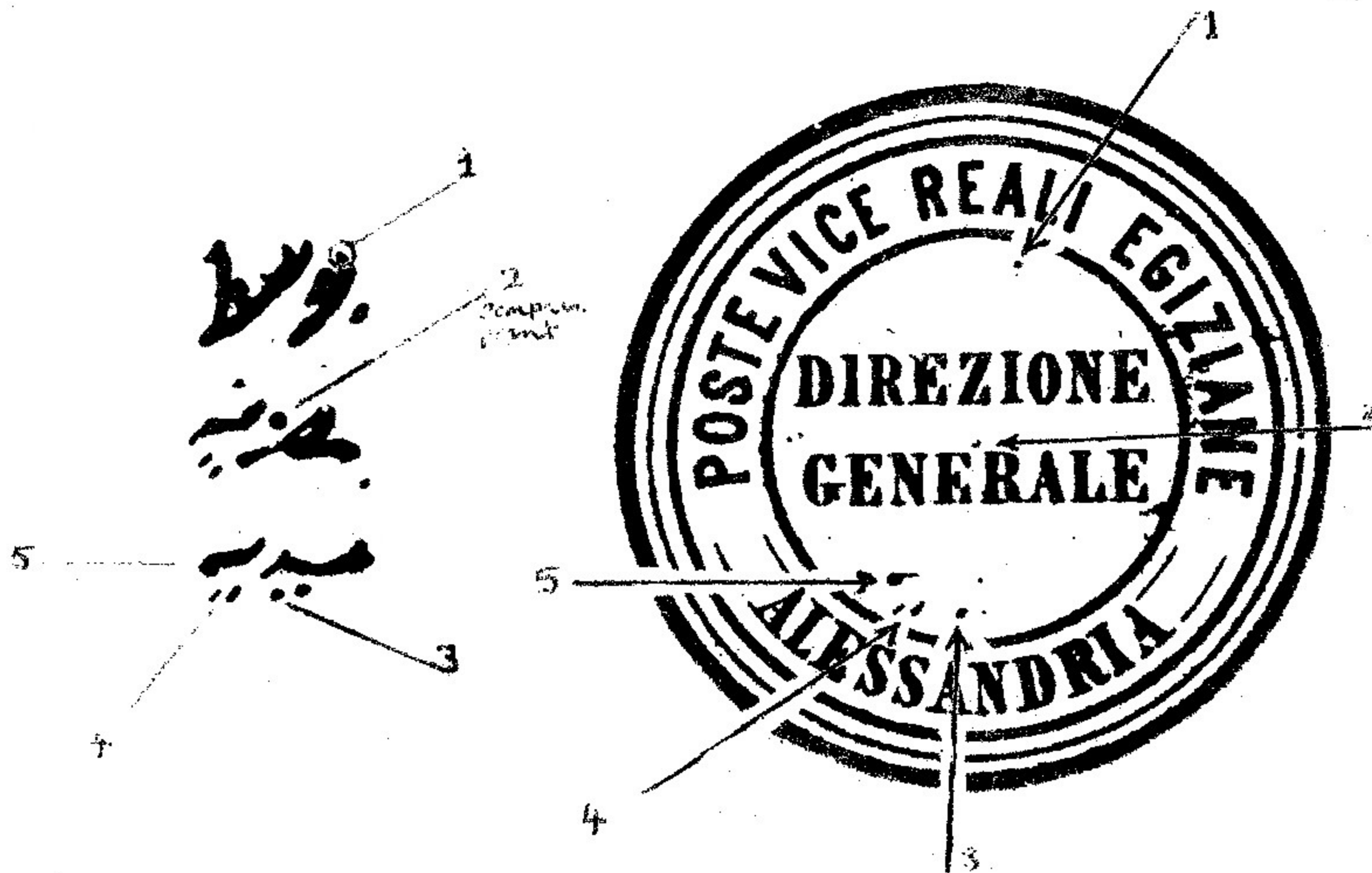


FIGURE 7 Demonstrating that the same stones were used for Types III and IIIb. This shows part reappearance of arabic after etching when the stone is deteriorating or 'sludging up' - this can also be seen clearly in the area 'ZIAN' of 'EGIZIANE'.



FIGURE 8 Kehr Type IIIb - 1867. Prepared from the same stones as Type III.

Another interesting point on this Office is the constancy on all the seals of the 'stripping-in' lines. These are shorter than the irregular lines appearing on other seals and are so regular in appearance that it looks like the litho artist made no attempt to etch them out but rather that he has incorporated them as an additional decorative embellishment.

From comments made earlier conclusion should not be drawn that only two master stones existed for all issues. This is not so.

For example, most of the seals produced for Egyptian Post Offices Abroad on the 1868 issue (Kehr Type T.IVa) were produced from the same master stone or printed from a single stone with altered place names. This is indicated by a constant transfer flaw in a position between 5 and 6 o'clock on the seal. This can be found in the concentric circles on seals (Kehr Numbers) 107a, 111, 115, 123, 126, 131, 138, 142, 143, 148 and 151.

This same stone was used for domestic Offices: 108b, 110, 112, 127, and 149.

Two Offices Abroad for this issue that were not produced from this stone are Dardanelli (118) and Scio (145). This list is compiled from my own collection and is not presented as being complete for either the Offices Abroad or Domestic listings.

Another interesting point on the issues of 1868 (Kehr Type IV) is what appears to be an error in the arabic bottom line, i.e. 'mirieh'. This appears on some seals as 'a' (Figure 9). This should surely be two dots ... It would seem that these have merged with ink build up or stone deterioration causing sludging. Other seals have it appearing as 'b'. Finally, on Kehr's Type IVa it appears with a definite down stroke or tail. This I think is caused by two of the back-ground hair lines becoming filled with ink and consequently printing as 'c'.



FIGURE 9 Arabic error on Kehr Types IV and IVa. Should be two dots as shown at left, but due to lithographic vagaries a break-down has occurred with the subsequent result(s).

States 1, 2 and 3. (As a, b, and c in the text above).

Another seal of interest is that of Alexandria on the 1887 issue. Again, Alexandria must have had a separate stone - a close look at the Star and Crescent emblem will reveal that the Star has a spur on the bottom right point which I have not seen on other towns (see figure 10).



FIGURE 10

Kehr Type IX - 1887.

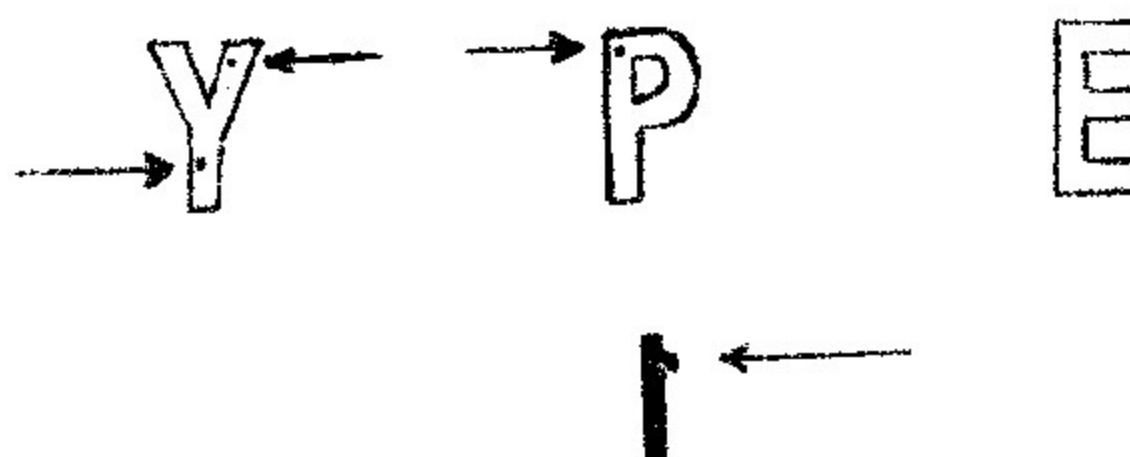
This Star flaw occurs on both types 'A' and 'B', and is a transfer flaw. It also has a small break on the bottom right hand point.

Two stones or masters appear to have been used for this town's seals, referred to here as types 'A' and 'B'.

Type 'A' has constant spots of colour in the 'YP' of 'EGYPTIENNES' and in the word 'ALEXANDRIE' there is a small hairline hook at top right of the 'I'. Both the first 'E' of 'EGYPTIENNES' and the final 'E' of 'ALEXANDRIE' are clean. (See figure 11).

FIGURE 11 Kehr Type IX

Type 'A'. First 'E' of 'EGYPTIENNES' is clean as is the final 'E' of 'ALEXANDRIE' but the 'I' preceding it has a hair-line hook top right. 'YP' of 'EGYPTIENNES' has constant spots of colour as indicated.



('Y' is the same for both types 'A' and 'B').

In Type 'B' the first 'E' of 'EGYPTIENNES' has a spot of colour just above centre at the left hand side, also the 'YP' have spots of colour, the 'Y' being identical to that of type 'A' but these spots are in a different position on the 'P' approximately at the centre of the bowl. Further to this the final 'E' of 'ALEXANDRIE' is blurred and no hook occurs on the 'I'. (See figure 12).

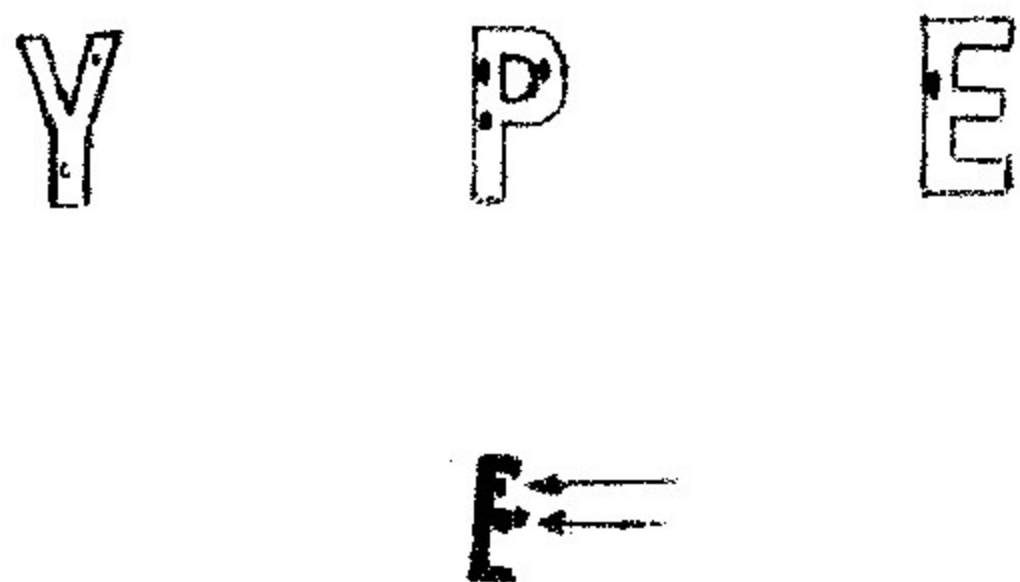


FIGURE 12 Kehr Type IX - 1887

Type 'B' First 'E' of 'EGYPTIENNES' has spot of colour.
 'Y' has same spot of colour as type 'A'.
 'P' has flaw to the left of the bowl.
 Final 'E' of 'ALEXANDRIE' appears with slight blurr.

(Other constant flaws on this type IX are:-

Type 'A': Small spot in second 'N' of 'EGYPTIENNES'
 " " final 'S' " "

Type 'B': 'P' of 'POSTES' has blurr on the lower part of bowl
 'ES' of 'EGYPTIENNES' and opposite the 'S' on the outer heavy frame line - a hair-line hook).

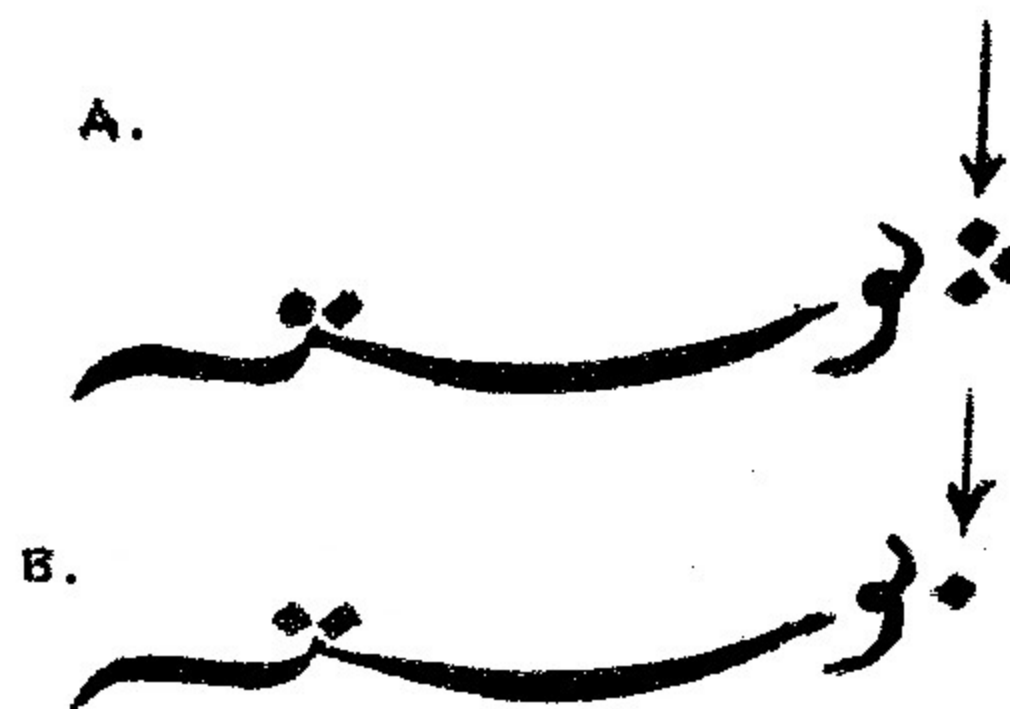
Finally, Kehr Type X 1888-1890 has a constant error to which I have seen no reference made. This is the first character of the arabic in the lower half of this type. There is only a single dot forming the first character. On the issues preceding (type IX) and proceeding (type XII) this character is formed with three dots. It could well be that a similar thing happened here as on the 1 piastre of 1871 when the arabic was erroneously altered. (See figure 13).

FIGURE 13 Kehr Type X 1888-90

Arabic error:

The first character has a single dot - as B. in the figure.

(On the preceding (Type IX) and proceeding (Type XI) issues this character has a group of three dots - as A. in the figure.



In conclusion I would like to say thank you to Bert Conway who has considerably more of this material than I have for his co-operation in checking or confirming my queries, etc.. It was also noticed at the Circle meeting when these were presented (14th April 1973 and continued

at the meeting on the 7th December 1974) that Bert had a number of forged postmarks on some of his seals. Members present could not recall having seen reference or record of forged postmarks on these issues. Perhaps a closer look at all of our collections may reveal how common (or uncommon) these are.

Addendum by the author:

The later seals of 1882 were of a much higher printing standard than the earlier issues and it is noticeable that even the die cutting was much more accurate, with the seals falling nicely within the cut out rules.

-----oOo-----

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