

EH

E G Y P T - S T U D Y - C I R C L E

T H E - Q U A R T E R L Y - C I R C U L A R

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Future Meetings

1979 February 10	World War 1 (Other than British Forces) - F.W.Benians
April 21	Meter Marks - D.H.Clarke

Officers - 1979

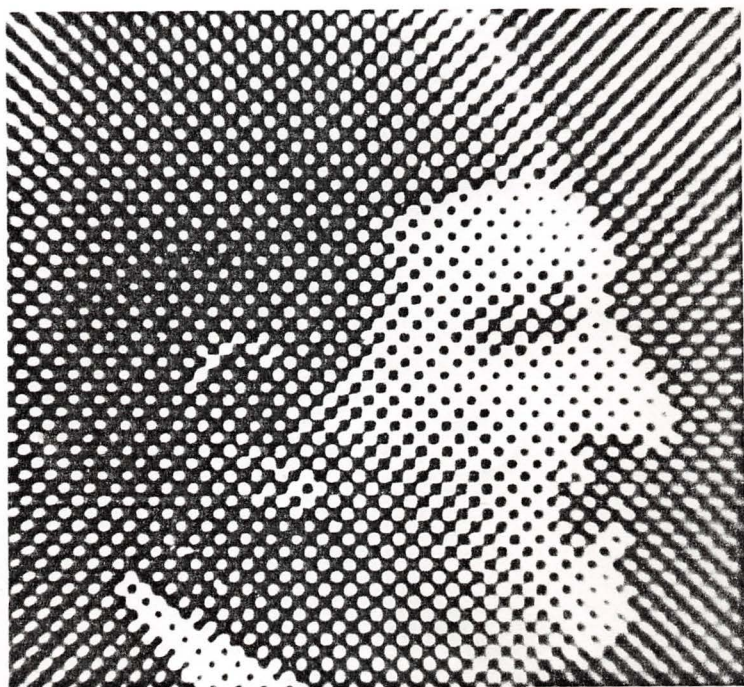
President	Prof. P.A.S.Smith	Department of Chemistry, University of Michigan, ANN ARBOR, Michigan, U.S.A.
Chairman	John Sears	496 Uxbridge Road, Hatch End, PINNER, Middlesex 01-428-3149
Deputy Chairman	J. S. Horesh	55 Latymer Court, London W.6.
Secretary/Treasurer	D. H. Clarke	49 Tregelles Road, HODDESDON, Herts
Editor of the Quarterly Circular	John A. Grimmer	48 York Road, NEW BARNET, Herts EN5 1LJ
Chairman of the Expert Committee	Major E.L.G.MacArthur, M.C., C. de G.,	34 West Park Avenue, Kew Gardens, RICHMOND, Surrey



Recess Essay



Figure 1 Offset Essay



Showing coarse screen

E D I T O R I A L . . .

The improvement in printing quality, starting with our previous issue, has been noticed and welcomed. As mentioned previously, this is due to the efforts of Ken Davis (ECS 148) who is able to get the text pages printed on litho machines from originals supplied to him on paper plates. A further improvement in the text pages should be apparent with this issue: again at Ken Davis' suggestion, the typing is being done with a carbon ribbon, and the finished product should be sharper and blacker. Illustrations cannot, unfortunately, be produced by this process, and they will continue to be grouped away from the text and printed separately.

ESC welcomes its new members and hopes to list them in a future issue of the QC. It is hoped that as many new members as possible will attend the bi-monthly meetings, which are held at the 'Peacock' Inn, Maiden Lane, London W.C.2. Advantage is taken of these licensed premises to have an informal get-together before the meeting proper, and new members with queries are likely to find the right atmosphere in which to get advice from the older hands. In my capacity as Editor, I hope to see as many new members as possible, and to encourage them to submit something to our journal; an article, long or short, or a paragraph describing something of interest, or just a question.

Members who are looking for a bigger job may like to consider undertaking a study, and a field in which a study is needed emerged during a discussion at the October meeting. The subject is postmarks of the period from 1952 onwards where, at present, there is an absolute shut-off. Details of the special day-of-issue marks would be one only of the aspects to be dealt with. Any volunteers?

We were delighted recently to hear from an old friend, Ernest Kehr. He wrote in reply to queries put by Vahan Andonian in 1977 as to technical terms appearing on D.L.R. archive material. This spurred on our Secretary, Dennis Clarke, to do a paper on this material, and this appears in this issue. Dennis is also suggesting that the archive material should be the subject of a meeting, or a study for the Q.C., so that Ernest Kehr's letter has had a considerable effect.

The article mentioned is a happy combination of philatelic expertise with a printer's training: Dennis Clarke supplies both.

Following an invitation (should I say an 'Official' invitation?) from the Civil Service Philatelic Society, Dennis Clarke and your Editor gave displays. The former showed his wide-ranging collection of Interpostal Seals, the latter showed a range of Postal History items. I hope that ESC members will give details of forthcoming displays they may be giving as publicity in the QC may draw in other ESC members.

- - - - -

REPORT of MEETING of EGYPT STUDY CIRCLE held at 'The Peacock' Maiden Lane, London WC2
178th Meeting held on 14 October 1978

Attending were the Chairman, Mr J. Sears, and Messrs M. Abou-Alam, P. Andrews, B. Blow, D.H. Clarke, C.E.H. Defriez, G.M. Dorman, J.A. Grimmer, J.S. Horesh, A. Schmidt and Mr Ruebush. To the latter, a new member, the Chairman gave a special welcome; he is from U.S.A. and expects to stay over here for a year; his interests in Egypt are general.

The members present spoke well of the improvement to the QC as a result of the litho printing method now adopted and Mr K. Davis (ESC 148) was thanked in his absence for this important contribution.

On the question of size and content of the QC, the Chairman reported that there had been criticism of the inclusion of New Issues. The feeling of the meeting was that the QC ought to deal with New Issues, other specialist journals being uncertain in their appearance. It was hoped that a member would come forward and undertake studies of printing methods, flaws, and other matters worthy of record, but it was noted that this required whole sheets for study. Mr C.E.H. Defriez drew attention to the period of making up arrears; Egypt's New Issue policy was modest and would take only one page of illustrations per year when we were up to date.

Mr A. Schmidt drew attention to the fact that the study of postmarks cuts off at 1952 and the meeting agreed that the period from that date ought not to be neglected. It was agreed to mention this in the QC in the hope of attracting a new member to undertake.

Continued. . . .

Report of Meeting, 14 October 1978 - continued

The meeting discussed the Programme for meetings in 1979 and the following was agreed upon :-

February	-	World War I (Other than British)	August	-	General
April	-	Meter Marks and General	October	-	World War II
June	-	World War II	December	-	Forgeries

The subject of the display was 'Beginners Please' and the Chairman had suggested this to attract new members into becoming active and so enabling ESC to replace the sad losses we had sustained in recent years. He was glad to invite a display by Mr Bryan Blow (ESC 215) who had been a regular attender of the meetings since joining fairly recently, and who had to travel from Leicester to attend the meetings.

Mr Blow showed album sheets from his collection, ranging from 1st issue to modern A.R. of Egypt, and including many good items. The arrangement on the sheets was particularly neat, as was the writing-up which was done with 'Letraset'.

As his contribution to this item, Mr J.S.Horesh (ESC 118) circulated a number of stamps on which he had open queries; members present solved all but one (this one is reproduced in 'Question Time' in this Issue - Editor).

Mr J.A.Grimmer claimed to be a 'Beginner' in the field of International Exhibitions and showed part of his Praga entry.

The WATERMARK of the 1893 OFFICIAL stamp

by S. A. Goudsmit, O.B.E., Ph.D. (ESC 180)

A few weeks ago, while convalescing, I tried to amuse myself by checking the watermark variations of the first and most common official stamp from Egypt. I had obtained almost 500 of them through an unfortunately successful bid in a small auction. The task turned out to be not amusing at all, because all of them had paper remnants on the back. The old gum arabic may not have tasted very well, but its adherence power was obviously superior to that of modern substitutes.

From the prices listed in Zeheri one gets the impression that an inverted watermark is about as common as one placed sideways facing the left or right (Zeheri, wmk IV, V, VI). All three have the same catalogue value, which is only four times that of the stamp with the proper watermark (Zeheri, wmk III). My count gave a totally unexpected result. Of the 480 stamps tested, 374 had the proper watermark, the remaining 106, or 22 percent, had the watermark sideways (Zeheri wmk V) with the crescent facing to the left when seen from the front of the stamp. I did not find a single stamp with an inverted or right-facing watermark. One might think that a previous owner of this lot had removed them, but the paper on the back of these stamps makes it unlikely that that owner was at all conscious of the watermark varieties. Thus these two varieties are very much rarer than the catalogue price would indicate, however stamps with the crescent facing to the left are common. I own an imperforate gummed pair, presumably proofs and a mint block of twenty with the common sideways watermark.

A study of the cancellation, when readable, showed that almost all stamps with the sideways watermark were used between September 1914 and March 1915. The exceptions were three stamps from the early 1890's and three from March 1914. Of these latter three, two were cancelled at Ras-el-Tin and one had a cancellation "Abuqir, cash". Among the stamps with the normal watermark were also a few with a 1914 cancellation, but all of them were dated before April. One might conclude that about March 1914 the complete printing of these official stamps was made with the sideways watermark.

I did not find any stamps in this collection with a date later than 1915. I would like to know whether a study has been published about the use of these official stamps, especially why they were still in use after 1907 when the O.H.H.S. overprints appeared. My next question is what shall I do with these 500 stamps ?

*** Dr Goudsmit's address is Physics Dept, University of Nevada, Reno, NV 89557, USA. and please see illustration on page 79 - Editor.

by D. H. Clarke (ESC 165)

During the early part of this year, Mr V. Andonian (ESC 192) submitted a number of photocopies of Proofs ex the Thomas De La Rue archives. In the June 1977 issue of the Q.C. (No. 102) a letter from Mr Andonian, with illustrations, asked for information as to the printing technicalities referred to in these Proofs.

All of these Proofs had manuscript endorsements in the margins. Being unsure as to the meaning or importance of these somewhat cryptic marginal notes, he circulated photocopies via Peter Feltus on the occasion of his April visit to London whilst en route to Egypt.

I wrote to Mr Andonian almost immediately making the following suggestions and conclusions.

I hazarded a guess that these proofs had been cut or removed from a printing department storekeeper's ledger, rather than from a Record Book maintained by the Administrative Department responsible for orders, or liaison with Government officials of numerous countries - such archive proofs are distinctly different in their appearance from those submitted by Mr Andonian.

It is a regular practice in composing rooms, and in some printing houses who are large enough to have their own stereo foundry and other block-making facilities, to take a 'pull' * of small blocks and logotypes, etc. These proofs are then stuck into a storekeeper's record ledger, with details. These would include, in the case of a composing room record, the date of receipt, whether it was used, and finally the date it was destroyed or returned to the customer. This would also include any other history deemed important.

Storekeepers were regularly employed in this job and to ensure their own efficiency and safeguard their position they would often keep their entries brief so that only they could give a quick definite answer to any questions raised on a particular item.

As already mentioned, the other possible alternative source of origin of these proofs could be the foundry or electroplate makers' department. This record would be maintained by the overseer as a record of work produced.

The fact that these are produced by letterpress (typo) printing and that these proofs have other important references (i.e. possible control numbers), in addition to the number of electros produced, leads me to the conclusion that these proofs are from the composing room records.

I think it pertinent at this stage to review the word 'Leads'. In general printing terminology, leads are strips of metal below type height and are used for regulating the distance between lines of type or blocks. The thickness of these is based on the printers' basic measure of one point (this is 1/72nd of an inch) and leads are made at the following standard gauges: 1 point, 1½ point, 2 point and 3 point. In addition to these leads there are nonpareils (6 pt) and picas (12 pt), the latter two being known as 'clumps' or 'reglet' - this is applied more generally to wooden spacing material.

However this is not so in the case of the D.L.R. Proof entries. Thos De La Rue employed a method of production for their electrotype plates which is essentially a lead mould-striking device, and consists of a collar and plunger **. This produced a plate which constituted the image with a shoulder all round which was equivalent to half the space between stamps on a printed sheet. Each of these strikes is called a 'lead'.

These leads were placed side by side and over or under each other and then soldered together until a pane of 60 images was achieved. These panes would then be imposed (= mounted) either on a base-board (hence the term 'blocks') or on a steel base, anchored securely. This operation would be executed by compositors and classed as 'imposed'. The purpose of mounting on a base-board would be to bring the plate to a standard height of type.

Having given a brief explanation of these terms, let us now look at the proofs. I have collated these in the main in chronological order, but where an extra entry is made on a proof I have placed it in a grouping of similar entries, or treated it as a separate item. I have placed the apparently appropriate Zeheri definitive stamp number with each item where possible.

DE LA RUE ARCHIVE MATERIAL - SPHINX and PICTORIAL issues - Continued

* The word 'Pull' is used to describe a composing room proof, as opposed to one made on a normal printing machine. This was usually made on a hand press where a lever was pulled to apply the pressure necessary to obtain an impression of the type or block.

** Readers who would like to obtain more detailed information on the 'Collar and Plunger' mould-striking device should refer to 'The Fundamentals of Philately' by L.N. & M. Williams, published by The American Philatelic Society (pages 367-368).

ITEM 1 2 Piastres (please refer to illustration page)

"March 28 6 leads for repair"

De La Rue must have had an order from the Director-General of the Egyptian Post Office around early to mid March for a further printing of the 2 piastre stamp; sheets of 240 (= 4 panes of 60). I say 'repeat' because here are 6 electros for repair, indicating that there was already a forme of 240 stamps in existence. This is substantiated by Item 2 below.

ITEM 2 2 Piastres

"May 25 240 leads Repeat No. 2 No charge"

I opine that 'No. 2' indicates that this is Zeheri 42a - the only 2 piastre to have control number (2).

Further to this, I think that the 'No Charge' would only refer locally within the De La Rue House, meaning that the forme was standing - i.e. already made up - and no composing room time had been involved; a benefit not necessarily passed on to the customer.

ITEM 3 5 Piastres

"August 20 240 leads & 6 extra No. 2"

This must be a proof of the Zeheri definitive Z 35 and again this is the only 5 piastre with control number (2). Printed in four panes of 60 = 240 stamps (leads).

ITEM 4 5 Milliemes

"August 21 - 240 leads
August 23 - 240 leads & 18 extra
Nos. 4 & 5 "

This is Zeheri definitive Z 41, Controls 4 and 5 (1902). De La Rue must have received instructions to print a large number of the 5 milliemes, and consequently they prepared two formes of four panes of 60 each, to be printed on two machines.

ITEM 5 1 Piastre

"Sept 16
240 leads & 12 extra
No. 4
Nickel "

Z 34 (?), 1902, Control Number (4)


This proof is the earliest of this group to be endorsed 'Nickel'. It indicates that large numbers were or had been printed of this value and to reduce wear and tear and extend the life durability of the printing surface an additional plating of nickel was applied to the electros.

ITEM 6 1 Millieme

"Sept 18 240 leads
" 26 " " & 18 extra Nos. 2 & 3 Grown in Nickel"


Z 36, Control Numbers 2 & 3 (1902)

March 28
6 leads for paper



1


May 25
240 leads
Repeat No 2
no change



2

Aug 20
240 leads + 6 extra


No 2



3


Aug 21 - 240 leads
" 23 - 4
+ 18 extra

No 4 + 5



4

Sop L16
240 leads
+ 12 extra




No 1
nickel

5

Sept 18 - 240 leads
" 26 " "
+ 18 extra


No 2 + 3



grown in nickel

6


Nov 25
240 leads



No 2

7

Sept 21
240 leads +
6 extra



Oct 16 - 1906

8

Jan 31
100 leads + 4 extra



Expi.
from etched
die

12



The Zeheri figure
is merely a normal
wmk turned side-
ways

Tracing
(Revell Type I)



Illustrations to "The
Watermark of the 1893
Official Stamp" by
Dr S. Goudsmit
(page 76)

DE LA RUE ARCHIVE MATERIAL - SPHINX and PICTORIAL issues - Continued

ITEM 6 1 Millieme (continued)

'Grown in Nickel' is not a term known to myself and I have asked many people involved within the printing industry the meaning of this but, as stated previously, store records are cryptic and I conclude that after striking and electro-plating, the plates have been further hardened with a plating of nickel.

The application of this additional coating would alter the general appearance of the design, but only slightly so. Hair lines would be increased in thickness and the cameo or albino lettering (English and Arabic) would appear to be finer or narrower than on a plate with only one electrolytic shell.

ITEM 7 3 Milliemes

"Nov 25 240 leads No. 2"

In view of the foregoing remarks this should require no further explanation.
Z 39 Control Number (2)

ITEM 8 4 Milliemes

"Sept 21 240 leads & 6 extra
Oct 16th 1906 "

Zeheri definitive 40.

I have taken this out of chronological order as this is an exception to the usual entries. It is endorsed in the manner of all the 1914 Pictorial Proofs in this batch of Mr Andonian's.

"October 16th 1906" - this endorsement must be the initial printing date, not to be confused with the date of issue. I substantiate this with reference to subsequent Proofs of the 1914 issue.

ITEM 9 The 1914 Pictorial issues

I have deferred dealing with three proofs of this issue, being the 1 millieme, 2 millieme and 4 millieme values. These will be included in a different article at a later date.

The remaining proofs, which I now deal with, (please see illustration page) have endorsements consistent with the proofs already discussed, with the exception of an additional date in red, Oct 3. 13. This must have been the date when these formes went to press for the initial printings which were issued on 8 January 1914. Zeheri numbers 46, 48 to 53 inclusive.

5 Millieme Proof 600 leads, Controls 1, 2, 3

The forme is likely to have been one of 600, i.e. 6 panes of 100 leads.

10 Millieme Proof 400 leads, Controls 1, 2

There was probably one forme of 400, i.e. 4 panes of 100 leads.

ITEM 10 1914 10 Milliemes

Sept 4th 200 leads

Sept 6th 200 leads

Nos 4 & 5

Zeheri 48, Controls 4 and 5.

Here, there is no endorsement of a date in red, so substantiating the view that this is the date of the initial printings.


ITEM 11 1914 3 Milliemes

"Sept 10th 200 leads No. 2 "

Zeheri definitive 46, Second forme, Control Number 2.

July 9.
200 leads &
6 extra


Oct 3. 13



9


July 11
600 leads &
6 extra

Sept 17.
740 leads
Oct 3. 13




July 14
400 leads &
6 extra

Oct 3. 13




9

Aug 21. 200 leads
& 6 extra.




Oct 3. 13

Aug 25.
200 leads
& 6 extra




Oct 3. 13

Sept 17
200 leads
& 6 extra



Oct 3. 13

Aug 19 200 leads
& 6 extra




Oct 3. 13

9

September 4th
200 Leads


September 6th
200 Leads

7/11/45



10

Sept 10th
200 Leads
No 2



11

Q U E S T I O N _ _ T I M E

Mr J. S. Horesh (ESC 118) submitted this specimen to the meeting held in London on October 14, but nobody was able to answer his query as to what the cancel is. It appears to end 'S I L T I G' and the letter preceding may be E or F.

There is an unrelated c.d.s., the top segment containing ? ?
C A I R O

Of the central dateline, all that appears is 09. 11. A.M.
Below this there appears to be Arabic, but only fragments can be seen.

There are two reproductions opposite, to see whether dark or light originals show better, the lower one being retouched.

Can you help to solve this puzzle ?



ITEM 12 1914 20 Milliemes

" Jan 31 (1914 ?)
100 leads and 4 extra
Expl. from etched die "

Was this a Proof made from an electro produced from a die prepared by a different process by D.L.R. ? Had a die been made by mechanical etching ? i.e. immersion in acid ? This will have to be researched and reported on at a later date.

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Note by Editor

Item 6 "Grown in Nickel" - drawing on my experience in the gramophone record industry a few years ago, I would say that "grow" is a term used to denote production by electro-plating. In this instance, the electro-plating was done in a nickel bath, and I believe that the entire growth of the electro would have been in this metal, and not just a final plating over some other metal. Thus there would have been no loss of definition.

Item 9 5 Millieme Proof. The contributor asked me to check the number of panes to the sheet, in this case, and he believed it to be 2 or 4. However, I have 3 panes of 10 x 10 of the 1893 Official, two of which have three pillar margins, and must therefore have been assembled into a forme of not less than six. The largest quantity printing of the definitive issue is the 5 mills and this would surely have been printed 6 panes up as with the Official; the number of electros called for here, 600, serves to confirm. (My Officials are watermark Revell I (tall and narrow), sideways to left).

In his letter on the subject of these proofs, Mr Ernest Kehr refers to the normal use of the word 'leads' (pronounced 'leds') in the printing industry which is as spacers between type or cliches when making up the forme and locking it into a chase.

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ENCOUNTERS WITH FORGERIES AND FAKES - by P. A. S. Smith

USED ABROADS. A Strand dealer showed me a few special items in a stock book, among which I saw what appeared to be an especially clear strike of COSTANTINOPOLI on a 20 para 1866. It was the right type, and in general appeared quite correct, until I noticed the date: Dec / 69. That year is obviously an impossibility for a First Issue stamp, and prompted closer inspection. The stamp was very clean, and in fact was on white paper - the unwatermarked paper of the proofs ! A forger had taken a perforated proof for his working material. A reinspection of the cancellation showed that although it was a fairly good attempt, the letters and numbers were noticeably crude compared to genuine ones.

At another dealer's I was shown a beautiful strike of TENEDOS, one of the rarest of the offices abroad. It was on a 1 pt 1872, dated APR / 1872. I should have realised at once that it was wrong, for the Tenedos office was closed well before the advent of the Third Issue, but the strike was so convincing that this did not at first occur to me. Most of the cancellation was completely convincing, but there seemed to be a larger than normal space beneath the year ciphers for a Type III-1.5. I worried about this on the way home, and the probable answer finally dawned on me. The cancellation was mostly genuine - but Type III-2.5n ! It was a strike that was lightly inked toward the bottom, such that the shift indicium below the year ciphers, as well as the name of the office (probably CAIRO) did not show. The forger must then have drawn in or stamped in the letters TENEDOS where the original office name would have been. That explained another observation about it : the letters of TENEDOS were slightly irregular, and seemed rather crowded. This is a particularly difficult cancellation to judge, because there is so little material known for comparison purposes.

** Peter Smith will encounter yet more forgeries in our next issue - Editor

(all stamps are printed Rotogravure by Postal Printing House, A.R.Egypt and are watermark Multiple Eagle unless noted otherwise).

Commemorative StampsSG 1308SG 1309

Occasion	Police Day	Cairo International Fair
Date of issue	25th February 1977	7th March 1977
Designer	Saber Saida	Lotfy el Sawaf
Design	Patrolman and Police Car	Pharaonic Ship, Fair Emblem
Denomination	20 mills	20 mills
Sheet	50 stamps (5 x 10)	50 stamps (5 x 10)
Stamp dimensions	43 x 26 mm	43 x 26 mm
Perforation	11½ x 11	11½ x 11
Quantity printed	1,000,000	1,000,000
Supplementary	-	-

SG 1310SG 1311

Occasion	1st Afro-Arab Summit Conference, Cairo	King Faisal of Saudi Arabia Commemoration
Date of issue	7th March 1977	22nd March 1977
Designer	Saber Saida	Lotfy el Sawaf
Design	Arab League and O.A.U. Emblems on Map	King Faisal
Denomination	55 mills	20 mills
Sheet	50 stamps (10 x 5)	50 stamps (10 x 5)
Stamp dimensions	26 x 43 mm	26 x 43 mm
Perforation	11 x 11½	11 x 11½
Quantity printed	500,000	1,000,000
Supplementary	-	The late King Faisal was born 1906 and died in 1975

SG 1312SG 1313/4

Occasion	Campaign for prevention of Poliomyelitis	Silver Jubilee of Arab Postal Union
Date of issue	7th April 1977	12th April 1977
Designer	Saber Saida	Saber Saida
Design	Children	A.P.U. Emblem surrounded by flags of the Arab nations
Denomination	20 mills	20 mills and 30 mills
Sheet	50 stamps (10 x 5)	Each: 35 stamps (7 x 5)
Stamp dimensions	26 x 43 mm	40 x 40 mm
Perforation	11 x 11½	11½
Quantity printed	1,000,000	1,000,000 and 500,000
Supplementary	To publicise the National Campaign for vaccination against the disease	The A.P.U. was founded on 12th April 1952, when the Arab nations signed the agreement in Damascus

(all stamps are printed Rotogravure by Postal Printing House, A.R.Egypt, and are watermark Multiple Eagle unless noted otherwise).

Commemorative StampsSG 1315/6SG 1317

Occasion	Inauguration of Children's Village, Cairo	World Telecommunications Day
Date of issue	7th May 1977	17th May 1977
Designer	W. Farag & A. el Hossini	W. Farag & A. el Hossini
Design	Village Buildings	Earth and Satellite
Denomination	20 mills and 55 mills	110 mills
Sheet	Each: 50 stamps (5 x 10)	50 stamps (10 x 5)
Stamp dimensions	43 x 26 mm	26 x 43 mm
Perforation	11½ x 11	11 x 11½
Quantity printed	1,000,000 and 500,000	500,000
Supplementary	The Village provides homes for orphans and deprived children	-

SG 1318

Occasion	Golden Jubilee of Egyptian Spinning and Weaving Co., El Mehalla El Kobra
Date of issue	17th May 1977
Designer	Saber Saida
Design	Loom and Factories
Denomination	20 mills
Sheet	50 stamps (5 x 10)
Stamp dimensions	43 x 26 mm
Perforation	11½ x 11
Quantity printed	1,500,000
Supplementary	-

SG 1319SG (MS) 1320

Occasion 25th Anniversary of 23rd July Revolution
Date of issue 23rd July 1977
Designer	Saber Saida	W. Farag and A. el Hossini
Design	Egyptian Flag	Flag on Eagle Emblem
Denomination	20 mills	110 mills
Sheet	50 stamps (5 x 10)	* Miniature Sheet
Stamp dimensions	43 x 26 mm	75 x 84 mm
Perforation	11½ x 11	* 11 x 11½
Quantity printed	1,500,000	75,000
Supplementary	-	-

* Note: the stamp is imperf but the sheet is perf all round, being issued in larger sheets

Note: not all illustrations are actual size - please see dimensions in Data Sheets



SG 1308



SG 1309



SG 1310



SG 1311



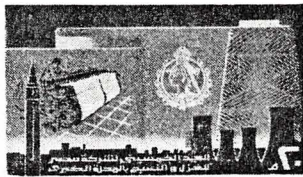
SG 1312



SG 1313
SG 1314



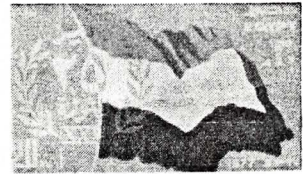
SG 1315
SG 1316



SG 1318



SG 1317



SG 1319



SG (MS)1320



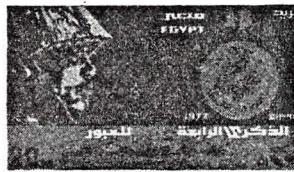
SG 1321



SG 1322



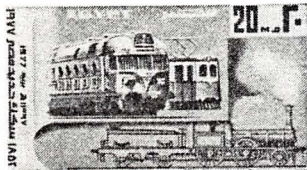
SG 1323



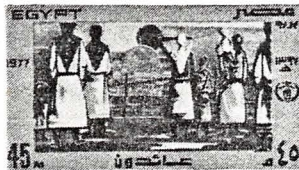
SG 1325



SG (MS)1326



SG 1327



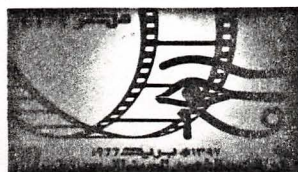
SG 1328



SG 1324



SG 1329



SG 1331



SG 1330



SG 1332

(all stamps are printed Rotogravure by Postal Printing House, A.R.Egypt, and are watermark Multiple Eagle unless noted otherwise).

<u>Commemorative Stamps</u>	<u>SG 1321</u>	<u>SG 1322</u>
Occasion	50th Anniversary of death of Saad Zaghloul (patriot)	Archbishop Capucci Memorial
Date of issue	23rd August 1977	1st September 1977
Designer	Saber Saida	Lotfy el Sawaf
Design	Saad Zaghloul	Archbishop Capucci
Denomination	20 mills	45 mills
Sheet	50 stamps (10 x 5)	50 stamps (10 x 5)
Stamp dimensions	26 x 43 mm	26 x 43 mm
Perforation	11 x 11½	11 x 11½
Quantity printed	1,500,000	2,000,000
Supplementary	Zaghloul was a revolutionary leader	Archbishop Capucci was sent to prison for 12 years for smuggling arms into Israel
	<u>SG 1323</u>	<u>SG 1324</u>
Occasion	Festivals 1977	25th Anniversary of Agriculture Reform Law
Date of issue	3rd September 1977	25th September 1977
Designer	Lotfy el Sawaf	Saber Saida
Design	Bird of Paradise flowers	Text of Law and Map
Denomination	10 mills	20 mills
Sheet	100 stamps (10 x 10)	50 stamps (10 x 5)
Stamp dimensions	31 x 26 mm	26 x 43 mm
Perforation	11	11 x 11½
Quantity printed	3,000,000	1,500,000
Supplementary	Issued for Ramadan	-
	<u>SG 1325</u>	<u>SG 1326</u>
Occasion 4th Anniversary of Suez Canal Crossing	
Date of issue	6 t h O c t o b e r , 1 9 7 7	
Designer	W. Farag & A. el Hossini	Michel Abdalla
Denomination	20 mills	140 mills
Sheet	50 stamps (5 x 10)	16 stamps
Stamp dimensions	43 x 26 mm	50 x 61 mm
Perforation	11½ x 11	11
Quantity printed	1,500,000	75,000
Supplementary	-	-

(all stamps are printed Rotogravure by Postal Printing House, A.R.Egypt, and are watermark Multiple Eagle unless noted otherwise).

Commemorative StampsSG 1327

Occasion	125th Anniversary of Egyptian Railways
Date of issue	22nd October 1977
Designer	Saber Saida
Design	Early and Modern Trains
Denomination	20 mills
Sheet	50 stamps (5 x 10)
Stamp dimensions	43 x 26 mm
Perforation	11½ x 11
Quantity printed	1,500,000
Supplementary	The first railway line in Egypt was constructed in 1852 between Cairo and Alexandria

SG 1328SG 1329SG 1330

Occasion United Nations Day
Date of issue 24th October 1977
Designer	Waheeb Farag Saber Saida Waheeb Farag
Design	Refugees and Al- Goddess Tuirus and Relief from Philae Aqsa Mosque flying spirit, Philae
Denomination	45 mills 55 mills 140 mills
Sheet	50 stamps (5 x 10) 35 stamps (7 x 5) 50 stamps (10 x 5)
Stamp dimensions	43 x 26 mm 40 x 40 mm 26 x 43 mm
Perforation	11½ x 11 11½ 11 x 11½
Quantity printed	500,000 500,000 500,000
Supplementary	U.N.R.W.A. U.N.E.S.C.O. U.N.E.S.C.O.

SG 1331SG 1332

Occasion	50th Anniversary of Egyptian Cinema	National Petroleum Festival
Date of issue	16th November 1977	17th November 1977
Designer	Lotfy el Sawaf	Saber Saida
Design	Ancient Egyptian 'Eye' and film	Natural Gas Well and Factories
Denomination	20 mills	20 mills
Sheet	50 stamps (5 x 10)	50 stamps (10 x 5)
Stamp dimensions	43 x 26 mm	26 x 43 mm
Perforation	11½ x 11	11 x 11½
Quantity printed	1,500,000	1,500,000
Supplementary	-	-

LONDON to INDIA in 1929 - by F. A. Ford (ESC 157)

The Imperial Airways service from London to India via Alexandria, for passengers and mails, was inaugurated on 30 March 1929. The journey occupied 7 days, of which the flying time was 57 hours. Passengers left London on Saturday morning, arriving at Alexandria on the Wednesday morning. The fare to Alexandria was £ 52, and to Karachi it was £ 124. There was a service to Alexandria only, leaving London on Wednesday morning and arriving on Saturday morning.

1st Day From London (Croydon aerodrome) via Paris to Basle (485 miles) in an Armstrong-Siddeley Argosy 3-engined aircraft; then by night express to Genoa (150 miles).

2nd Day From Genoa via Rome to Naples (374 miles), by Short 'Calcutta' Flying Boat having 3 Bristol Jupiter engines.

3rd Day From Naples via Corfu to Athens (518 miles).

4th Day From Athens via Suda Bay in Crete to Tobruk (388 miles).

5th Day From Tobruk to Alexandria (310 miles), landing at the harbour. (The combined marine and land airport at Dikheila, 6 miles N.W. of Alexandria, was then still under construction). Thence by motor car to Abuqir to catch the Cairo - India aircraft at Heliopolis, proceeding to Gaza (Palestine) by 3-engined De Havilland Hercules aircraft (212 miles).

6th Day From Gaza via Rutba in the Syrian Desert and Baghdad to Basra (906 miles).

7th Day From Basra via Bushire (Persia) and Lingeh to Jask (738 miles).

8th Day From Jask via Gwador (Baluchistan) to Karachi (605 miles), arriving at about noon on the Saturday.

L E T T E R S . . .

from Mr D. H. Clarke (ESC 165)

" For future editions of the QC it may be possible to make once or twice a year a feature entitled 'Extracts from the De La Rue Archives'. There are facts already written and all we need is a visit to the Museum on any occasions when we are short of material. "

** Good idea - D.L.R. is always of interest - Editor

from Mr D. Carew (ESC 193)

" You asked about opinions on 'The Book'. I believe it is essential that information however incomplete is shared and that it would be in members' best interest if an encyclopaedia on stamps and postal history of Egypt was published and that the names of study leaders were published so that members could liaise and correspond more amongst themselves. Duplication of study would then become apparent and pooling of information would lead to quicker understanding and publishing of results. "

** Entirely agree - Editor

from Mr F. A. Ford (ESC 157)

" The photostat copy of a postcard I recently purchased may prove of interest. It is datestamped 'Army Post Office SZ ?? ' but, on reading the text, it may not have been posted in Egypt. But the point is that the card is from an Egyptian printer and obviously printed for the Army, but the typesetter got his letters mixed up and, instead of 'ARMY POST CARD' we have a 'MARY POST CARD'. How many more of these are around, I wonder ?

** Illustrated on page 102

BOUQUETS . . .

Among others: " Congratulations on the new set-up for the Q.C. " - F.A.Ford (ESC 157)

This issue is fascinating for the wealth of its essays and for its early photogravure printing faults. I believe I have made discoveries in both these aspects, but this article is largely an addendum to the studious articles by D. McNeille, Dr W. Byam and I. Chaftar which have appeared in the past and which are essential reading.

Egypt's first photogravure issue pre-dates Great Britain's by 11 years, a strange fact in itself. The impetus for photogravure printing came entirely from the Egyptian Postal Authority and not from the printers, Harrison & Sons, who would have preferred to take the easy course of printing this issue by more traditional means. In the case of this issue, Egypt needed a new design, and the one eventually chosen is superb. By contrast, the first British photogravure issue of 1934 merely adapted the designs used for the earlier surface-printed stamps, thus perpetuating the fussy detail of the early part of the century.

Fortunately for the collector, the numerous Harrison Essays for the Egypt 1923 issue are, mainly, not uncommon.

OFFSET ESSAYS

These essays strike one by the coarseness of the vignette. This was produced by a half-tone process, which has dots proportionate in size to the darkness of the corresponding area of the portrait (figure 1). The portrait is in profile and shows the monarch as he was: a thick-necked, dumpy man. It was unflattering and this may have been as much a cause for rejection as the poor quality resulting from a coarse screen. There are two frame designs, showing respectively ancient Egyptian motifs and Arabesque motifs, and these are very good. Each design was printed in large and small format, in sheets having alternate rows of each design, thus producing vertical tete-beche pairs. They were printed in a variety of colours and on several different papers.

In the numerical listing at the front of Zeheri, there then follow a number of essays in small format, many of which are also by offset, but which use the portrait in the design eventually adopted. (figure 2). All suffer from what a photographer would describe as too much contrast. This produces full tone in the dark areas, and no tone in the light areas; in each case the result is loss of detail. It seems strange that a corrected photographic original could not have been obtained, which would have led to much better quality in the essays. There are differences in frame design, also in apparent closeness or nearness of the portrait subject.

RECESS ESSAYS (frontispiece)

It has been reported that Harrisons consulted Messrs Perkins, Bacon in regard to this process. The enlargement of the vignette, reproduced as our frontispiece, shows very good detail, although not up to Penny Black standard. This is the same portrait as eventually issued, but the recess essay shows more detail, e.g. the tassel to the king's tarbouche, which is not seen on the eventual photogravure issue. Cost considerations are likely to have led to the rejection of this essay. It was produced in a number of colours.

PHOTOGRAVURE ESSAYS - Fine-Grain Screen

The fact that these essays were produced by a screen process is very difficult to see; they can be examined closely and not give up their secret. Only in the middle-tone areas can the screen be glimpsed but, once spotted, it is easier to see, so that the eye has to become educated. The angle of the screen to the horizontal is about 65° and 25°. The nominal value expressed is £E 1 (figure 3).

The portrait is of interest, showing the king in uniform and with the thick neck and dumpy appearance noted in the offset essays. The essay portrait is slightly more to full-face than that of the issued stamp, just sufficiently to show the left ear.

The essay was produced in miniature sheets of four, printed on thin un gummed and unwatermarked paper; cut-outs were then mounted on card in some cases. The printing was in a variety of colours and, to show the effect of two-colour printing, there were mock-ups produced with the vignette in one colour transposed to the frame in another.

The same fine-screen photogravure printing was used for essays of a 50-mills value, using the portrait as on the eventual issue. As with the litho printings, the portrait quality is poor because of the loss of detail in the excessive contrast.

V. PENASSON



F. HOFF



L. BARKHAUSEN



I COMPONENTI LA LITOGRAFIA DI V. PENASSON, ALESSANDRIA D'EGITTO, MAGGIO 1870.

Figure 2 Litho Essay. Excessive contrast loses the middle tones



Figure 3 Photogravure Essay with fine screen



Figure 4 Photogravure Essay using adopted portrait. Fine screen



First FUAD PORTRAIT - Continued

It is surprising that Harrisons, having produced tolerable essays in photogravure, using a very fine screen, should abandon this and use the granular process of breaking the image into cells. The 50-mills essay in fine-screen photogravure fails because of poor definition, but the large-format essay in this medium has no such problem, surely because of the quality of the original for the vignette. (figure 4).

GRANULAR PHOTOGRAVURE

The final essay to be noted is that which, with one small change, became the accepted essay for the 1923 issue (figure 5). The small change is in the Arabic figures of value which are smaller in the eventual issue than in the essay. The essays are imperforate and in the issued colour of the 15-mills value, on the watermarked paper of the issue.

The design of the issued stamp is very pleasing, particularly because of the large panel areas of ungradated tone. The effect is enhanced by the soft, pastel colours used for the actual issue. Unfortunately, the design did not incorporate a European language, and thus offended against U.P.U. regulations, a consequence being that it was superseded after a short time only. Unlike the subsequent portrait issue, that of 1923 attempts to retain the idea of Egypt's antiquity by incorporating lotus designs, and by having a double-headed serpent device over the king's head.

There is an essay for the Consular Service fiscal stamp, 200-mills, also in granular photogravure, and using the same portrait as the accepted essay for the definitive stamps. It is in larger format even than the high values of the 1923 issue (figure 6). The fiscal stamp did not proceed, the need being supplied by overprinting the postage stamps (figure 7).

COLOUR TRIALS

These were produced for all values, one printing in the colour of issue (except for the 4-mills value) and one in either the dark brown of the actual 3-mills, or the red-brown of the actual 5-mills. The choice of these two alternative colours seems strange as they are perhaps the least attractive of those used in the issue. The printings of the colour trials are not good and may be slightly double. The result is loss of design clarity, especially with the portrait and details such as the lotus emblems below the vignette.

The 15-mills value was the subject of a colour trial in apple-green (not the bluish green of the 4-mills). It is printed on gummed paper watermarked 'Harrison' in script. This item is identified as a colour trial, and not as an essay, by its normal-size Arabic figures of value.

The 5-mills colour trial is printed on sideways watermarked paper, crescent points down or up. The £E 1 value trial is on normal watermarked paper, the frame in blue as issued, but none of the three vignette colours is as actually issued.

COSMETIC PORTRAITURE

It is not uncommon for the ruler whose portrait is depicted on a stamp to want one which flatters, rather than reveals. Warts were accepted by Oliver Cromwell, but Queen Victoria's portrait on Great Britain stamps remained that of a girl of 17. So we should not be surprised that the king did not approve the offset essay (figure 1) or the fine-screen photogravure essay (figure 8), quite apart from any shortcomings as reproductions.

It will be useful to compare the following :-

- Fine-screen photogravure essay (figure 8)
- Issued stamp - medium value (figure 9)
- Issued stamp - £E 1 value (figure 10)

As will be seen from the illustrations, the head has been placed higher on the £E 1 value, than on the Essay; it is placed much higher on the portrait used for the middle (and low) values.

Not only is the neck lengthened, it is slimmer, more youthful, and the dumpy look of the offset essay has gone. I believe that the essay shows the true portrait and that there were two stages of cosmetic alteration.

Figure 5. Granular Photogravure Essay - as issued, except for size of Arabic numerals



Figure 6

Figure 7. Overprinted definitive stamps used for fiscal purposes



Figure 8

"Cosmetic" Portraiture

Figure 10



Figure 9



Figure 11 showing the difference in design between 5-mills and other values

THE ISSUED STAMPS

These are in small format for values up to 15-mills, with the same design in larger format for the middle and high values. There is a small variation of design in the 5-mills value, the portrait oval being taller (but not apparently wider) than on the others. To accommodate this, the top panel on the 5-mills has a narrower centre section with the serpent design nearly touching the frame (figure 11).

FLAWS

There are a number of flaws characteristic of early photogravure printing, and the 1923 issue has plentiful examples. It can be said that Harrisons 'learned the trade' of photogravure printing when producing this issue, and this adds to the interest. This issue is not difficult or expensive, the scarcest value in my experience being the 200-mills unused, and collections of Egypt, even quite small ones, will repay an examination of the 1923 issue for flaws.

THE 'CORN GRAIN' PROCESS

Photogravure is a kind of recess printing, in that the ink is contained in recesses in the printing plate. Unlike line-engraved recess printing, where the recesses are produced mechanically, the photogravure plate has its recesses produced by etching.

The steps involved in this process must be borne in mind if one is to understand the flaws seen; although these steps have been set out before (e.g. in McNeille's article) they are worth expanding upon. The steps are :-

1. Finalisation of the accepted essay.
2. Normal negative photograph of the approved design.
3. Multipositive of 100 stamp images
4. Carbon print of the multipositive on thin gelatine tissue, for transfer to the printing plate.
5. Chemical etching of the plate, producing recesses in the form of positive images, i.e. the deeper recesses represent areas to be dark in tone.
6. The large format stamps result from processes starting with a larger multipositive plate.
7. In the case of the £E 1 value, which was printed in two colours, separate photographs of the frame and vignette would have been taken, with separate multipositives, carbon prints and plates.

ETCHING OF THE PLATE

This is worth further thought. It is firstly necessary to break up the stamp design into tiny 'cells' each of which can be regarded as having a single tonal depth. In the case of screen photogravure, it is recorded that the screen is pre-exposed on the gelatine tissue, before the photographic print from the multipositive is added. Obviously, the latter process would have to be done under controlled light conditions, but this would not be difficult. While the granular process serves the same purpose of breaking up into cells, the operation must be different; probably the bitumen powder is sprinkled on the multipositive when the print onto the tissue is being taken, thus producing a composite image, the light falling onto any area being controlled both by the stamp images and the granular screen. When the surplus gelatine has been dissolved from the light areas of the tissue (= the dark areas on the final print), the etching acid is enabled to bite into the metal to a depth proportionate to the lightness of the print on the tissue (which was of course negative). Thus the recesses on the printing cylinder will be large in those areas, and will hold more ink, thus producing the darker tones. The importance of making tiny cells is that, otherwise, quite large areas would have a single tonal depth, thus producing poor definition.

GELATINE DISTURBANCE

In his recent articles, (QC, December 1973 to September 1974), Mr Ibrahim Chaftar described and illustrated some spectacular flaws of this nature, and he distinguished those resulting from physical movement of the gelatine, from those resulting from melted gelatine. The latter type of flaw proved to be rarities, with an occurrence of only two in 10,000 stamps examined.

Figure 12 Gelatine has been physically shifted inwards from the frame, causing etching in wrong place

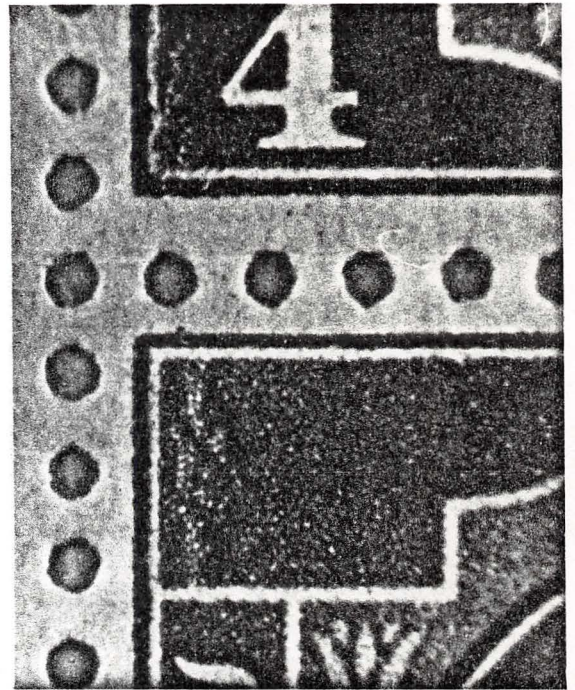
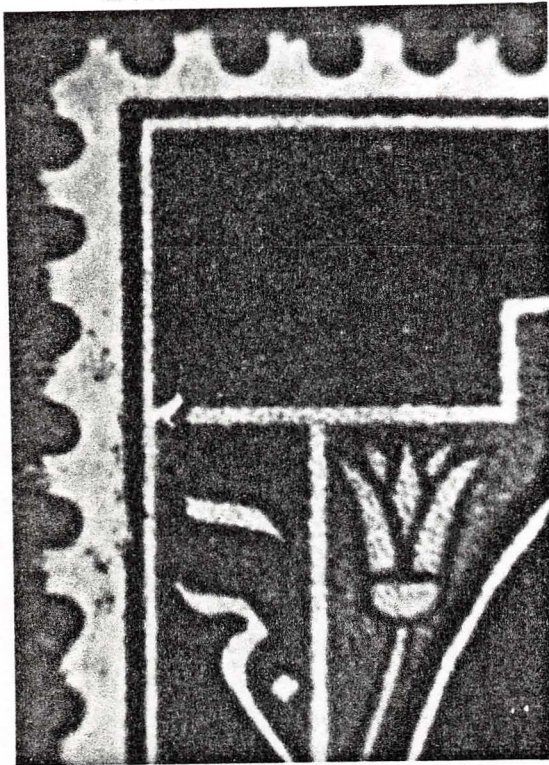


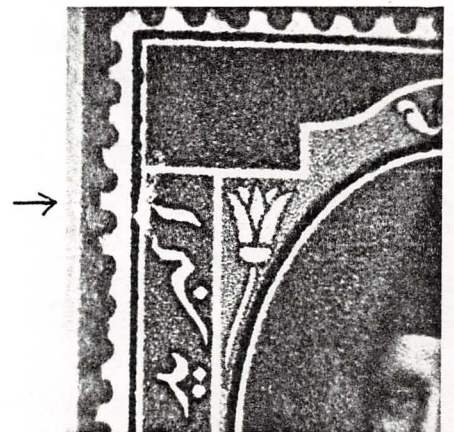
Figure 13 Gelatine disturbed causing indent, tarbouche →



Figure 16 Coloured flaws on 10-mills value (encircled) ↓



Figure 15 White Flaw



First FUAD PORTRAIT - Continued

Less spectacular examples can be found, and an example of gelatine movement is given (figure 12). This kind of flaw is distinguishable because some part of the design will have been shifted from its proper position.

An interesting example of a flaw, which can only arise from disturbance of the gelatine, is on the 1-mill value, where the tarbouche has an indent (figure 13).

An example of substantial gelatine melting is shown on the 4-mills value (figure 14). This has other points of interest which are dealt with in a following paragraph.

WHITE FLAWS

These were caused by failure to etch the plate, probably because the bitumen powder was too thickly applied in some areas, masking them completely. Only fairly small flaws can now be seen, as the large were rectified by retouching. Evidently, this kind of flaw was very common (figure 15).

PALE FLAWS

These were caused by the etching of the plate being too shallow, resulting in a paler printed area than was needed, because of less ink being stored in the recesses affected.

COLOURED FLAWS

These were caused by over-deep etching, or by physical damage to the printing cylinder (remembering that any recess, including one resulting from a knock, will store ink and will therefore print). (Figure 16).

MULTIPOSITIVE RETOUCH

As mentioned, retouching was done to eliminate white flaws and pale flaws. Where the need for a retouch was noticed before the cylinder was made, the retouching was done on the multipositive. A good example of this is No. 38 of the 4-mills value, where the right-hand lower lotus has been touched in with rough lines, not attempting to follow the correct design. There is also a central coloured spot, and the underlying white flaw can be seen.

A retouch on the multipositive can be distinguished from one on the cylinder because, if on the multipositive, it will be printed through the photogravure screen (figure 17).

CYLINDER RETOUCH

Retouching on the cylinder shows as an area formed by hard lines, i.e. not printed through the screen. These were often done clumsily, but a few show an attempt to follow the pattern of the missing portion. However well or badly done, they served to get rid of a large white or pale area, which would have stood out dramatically. Retouches are found on all values, some being particularly rich in them, e.g. the 20- and 50-mills values, and they are a particularly attractive variety. (Figure 18).

Early writers, including McNeille and Byam, appeared uncertain as to whether retouches were to the cylinder or to the multipositive; I have indicated how they can be distinguished, but that is not to say that there will be no difficulty in doing so, quite the contrary. However, I believe that multipositive retouches are much more common than was once thought.

DOCTOR BLADE FLAW

This is a common enough variety with modern photogravure printing, but is especially plentiful on the 1923 issue. Most of these flaws take the form of lines of colour, caused by nicks in the blade producing a line of ink across the cylinder images, but there are examples of excessive scraping, caused by grit embedded in the blade, and showing as a pale mark up to $\frac{1}{2}$ mm wide.

DRAGGED PRINT

I have given this name to a very common feature of this printing, occurring on all values, but more common on some than on others. On the 3-mills value, nearly all stamps show 'dragging'. This flaw was caused by sliding of the paper, before the ink was dry, possibly against the printing plate, either when meeting for the printing contact, or when parting. It should be remembered that this issue was printed on loose sheets, so that each sheet of paper had to be accelerated up to the speed of the cylinder for printing, and then stopped for stacking. There seems to be plenty of opportunity here for dragging to take place.

Figure 17
Multipositive Retouch



Figure 18
Cylinder Retouch



Figure 19. Controls
C 24 & C 25 of 15 mills
show different tones
due to different
etching depths



Figure 20
'Dragged'
print
streaks to
left from
well-inked
areas

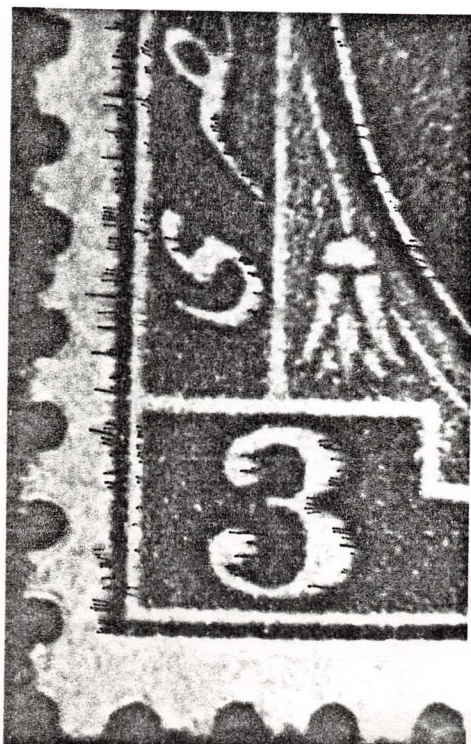


Figure 21. The
'fried egg'
on
£E 1 value



First FUAD PORTRAIT - Continued

It is likely that inks were less quick-drying than now and possibly the reason for the higher proportion of dragged prints in some values is that inks for those shades were slower-drying than the others. Dragged prints show best at points where a deep tone borders on an unprinted area, such as with the frame and with the figures of value.

On the low values, except the 5-mills, the dragging is to right or to left; on the large format stamps the dragging is upwards or downwards. Since dragging must have been caused by forward motion of the paper, it follows that the low values were printed sideways to the printing direction, whereas the higher values were printed vertically to this direction. The 5-mills shows some dragging upwards, although most are sideways, the inference being that the make-up of the panes for this value was vertical to the printing motion in some cases, but was mostly horizontal to it (figure 20).

THE INKS

Although not a flaw, it is of interest to note the very wide range of shades of some values; one expects to find this with, say, the 5-mills value, because of the larger quantities printed, but there seems less reason for the wide ranges of shades of the 2-mills and 15-mills. Other values show only a limited range of shades, probably due to better ink mixing, e.g. 1-mill and 4-mills. The 100-mills in purple shows two shades which are so different that they deserve (but do not get) separate listing in the catalogue; purple ink presumably being derived from blue and red pigments, a change in the proportions will give a blue bias or a red one, which is what we get.

On several values the areas intended for a pale shade show a middle tone compared with other prints and this is particularly noticeable in the portrait. This is not due to more or less inking, but to variation in the depth of the etching, and thus the capacity of the cylinder to hold ink. This can be seen in the 15-mills value, where a pale print is produced by the cylinder having control C 24, contrasted with a deep tone from control C 25. The effect of the more deeply-etched cylinder is some loss of contrast (figure 19).

Speckled prints can be found of many of the values, caused by highlights of white paper showing in the dark areas. This is likely to have been caused by the distribution of the granules used as the screen and is of course more noticeable on the darker shades.

The portraits also show a variation in sharpness or dullness. This is a result of contrastiness of the print, but there does seem to be an additional factor at work, being a variation in the average size of the 'corn grain'. It appears that the prints having the sharper image are composed of smaller grains.

THE TWO-COLOUR £E1 VALUE

The £E 1 value, being printed in two colours, has its own points of interest. The frame colour, blue, shows a narrow variation in shade only, but the vignette colour, defined in both SG and Zeheri as indigo-violet, can be found with a blue bias or a red bias.

When searching (unsuccessfully !) for a specimen having retouches in both colours, I came across an interesting indication of which colour was printed first. This stamp has in its top frame a circle of uncoloured paper about 1mm in size. In the centre of this white area, looking like a psychedelic fried egg, is a blob of the vignette colour. Clearly, the indigo-violet of the vignette had been printed first in this case, and a blob of colour splashed on the area intended to be printed blue. When put through the blue printing, the blob was sufficiently thick to hold the paper away from the cylinder, so that the paper escaped being printed in that immediate area (figure 21).

I then found another example of a blob of vignette colour appearing in the frame area; in this case there is no surrounding 'fried egg', although the vignette-coloured blob is just as three-dimensional as with the first example. This second instance must therefore have had its blue frame printed before the vignette, so that the vignette splash landed on a part which had already been printed.

PERFORATION

On the small format stamps this is 13.1 x 13.4, with sideways travel. On the large format it is 13.9 x 13.8, again with sideways travel, so that the smaller format stamps have a slightly coarser pitch of perforation.

The perforator for the large format stamps had a gap between successive bites, and this left unperforated paper about $2\frac{1}{2}$ times as wide as between the perforator teeth.

Figure 22. 'ears' caused by gap between bites of perforator

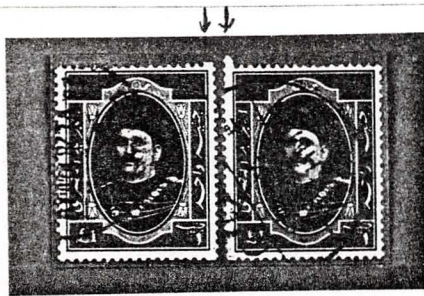
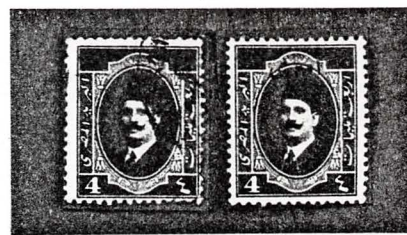


Figure 23. Flaw, No. 38, matched on definitive and official overprint



Controls of the 4-mills

C 23, undamaged



C 23 with 'Melted Gelatine' damage



C 23 altered to C 24

C 24 altered to C 25

Showing 'forehead' flaw on all controls. Such flaws are now shown to be multipositive flaws; each control is from a different cylinder.

First FUAD PORTRAIT - Continued

This extra wide gap is best seen on a multiple. It led to difficulty in the separation and 'ears' are to be found at top and bottom corners, sometimes to the left, sometimes to the right, depending on the direction of travel of the perforator (figure 22).

DOUBLE PRINTS

Other writers have drawn attention to double prints as a variety, notably Mr Ibrahim Chaftar, and it has been theorised that this could have occurred, with a very low incidence, as a printing machine was stopped, when the cylinder could roll backwards for part of its travel, thus contacting part of the sheet twice. In my examination of this issue, I have seen few stamps where there is a suspicion of doubling, and each of these has been an example of a dragged print. In such stamps there has been a pale line of colour adjacent to the frame, like a faint echo. I put it for consideration that the dragging of the print could have been the cause of the apparent doubling.

OTHER GUISES

This issue was overprinted for official usage, up to the 50-mills value, and the plating of the Arabic-only overprint is enjoyable. More to the present purpose of dealing with the characteristics of the underlying stamp, it is fun to match the flaws with unoverprinted specimens (figure 23).

In 1932, a quantity of only 3,750 of the £E 1 value was surcharged to reduce its face value to 100 mills. The overprinting was well done, but the economics of making the special plate for only 150 sheets does not seem justified. Possibly this was 'philatelic' in inspiration; most specimens are unused and the few used copies seen were artificially procured, if the cancels are genuine. A used 1932 £E 1 is very scarce, well worth a forger's time, so collectors should be on their guard.

The 1923 issue, being readily obtainable and replete with flaws, is possibly as interesting as the best classic issues of Egypt.

A CLOSER LOOK AT THE 4-MILLS CONTROLS

My best example of melted gelatine is on two adjoining stamps of Control C 23, nos. 71 and 81 (figure 14) and this item has a wider interest.

Both Mr D. McNeill and Dr W. Byam were certain, from their researches on a large quantity of material, that only one plate was used to print this value. Neither of them mentions this flaw, nor does Mr I. Chaftar, in his most interesting series of articles on the flaws of the 1923/24 issue which appeared in the QC from December 1973 to September 1974. This can only be because no copy of this particular item was in their study material: they would not have missed it.

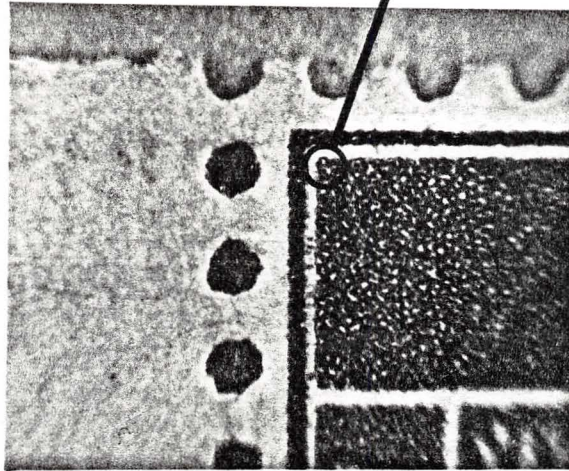
On first scrutiny, one can see a number of minor flaws which are common to the stamps of the damaged and the undamaged Controls C 23; they similarly appear on Controls C 24 and C 25. These mini-flaws are noted below and they are present on all the control blocks (except that I do not have nos 71, 72 on my Control C 25) :-

No. 71	small coloured spot, frame, 11 o'clock
" "	coloured spot in oval, 11 o'clock
72	pale spot, right of lotus stalk, 2 o'clock
81	white spot, frame corner, 1 o'clock
"	line in forehead, 10 o'clock
82	coloured flaw, frame, 10 o'clock
"	" " panel, 10 o'clock
91	pimple on chin
"	coloured spot in 'ya' 4 o'clock
"	coloured spots, top panel, 11 o'clock and 1 o'clock
92	coloured spot in right-hand serpent, 12 o'clock

This identity of a number of flaws encourages the inference that all the blocks were printed from the one cylinder, and this is apparently confirmed by the evident alteration of the control numbers; this was the conclusion of the eminent researchers mentioned. Is this conclusion correct? (Figure 24).

The area examined

No. 71 from damaged C 23 control block



'Plating' by study of the corn-grain pattern

4-mills Controls

"Micro-pattern" of the granular photogravure screen

Stamp Number

Undamaged C 23

Damaged C 23

C 24

C 25

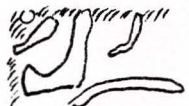
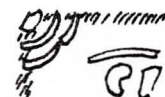
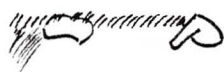
71



72



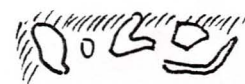
81



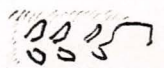
82



91



92



First FUAD PORTRAIT, - Continued

What disturbed me about this conclusion was that the printing of the control numbers is through the photogravure screen. These numbers must have been written on the multipositive, and not on the cylinder, however difficult it might have been to write on a glass plate.

The damaged block C 23 casts some light on this problem. The characters 'C 23' are manifestly the same on both damaged and undamaged controls; the individual photogravure positions on the cylinder cannot have been changed, and so these two printings must have come from different cylinders, despite the correspondence of the mini-flaws noted above.

It can be seen from the illustrations that C 24 was hand-altered from C 23, and was in turn altered to C 25. How does this fit in with having two different C 23 cylinders or were there four different cylinders ?

I have had a theory at the back of my mind for some time regarding this issue: it must be possible to plate the stamps by a study of the micro-pattern of the 'corn-grain' and this seemed the time to put it to the test. I therefore selected an area of about 1 mm square, at the top left corner of the top panel, and examined the 'corn-grain' with my best magnifier, a half-inch telescope eyepiece, giving a magnification of 20 X with a very flat field. I sketched the shapes of the most prominent white areas; I also photographed with a bellows fitting (figure 25).

From the sketches it is clear that all four controls have different micro-patterns and were therefore printed from different metal: there were four different cylinders. The mini-flaws noted in the table above must have come from the multipositive since they are identical on the four cylinders produced from that earlier step in the process. As each new cylinder was made from the multipositive of the 4-mills value, the flaws in the multiple images were reproduced, and are not concealed by the photogravure screen.

To explain the example of melted gelatine on Control C 23: it is clearly a print from a different cylinder from the normally -seen C 23. It is scarce, since none of the great researchers mentioned had come across it, although they were specifically looking for flaws such as it has: it is such a striking example that they could not have missed it. Perhaps this particular cylinder was used to print only a few sheets and perhaps it was withdrawn because of damage.

I should be most interested to hear from any other members having copies of these examples.

It is possible, even likely, that there are different cylinders for other values of the issue, which share the same control numbers as other cylinders, and which have been treated as a single cylinder because of minor flaws which are now demonstrated to have been multipositive flaws. Does the material exist to enable this to be studied ?

Real gluttons for punishment will want to plate all the panes of all the values of this issue by studying the corn-grain !

John A. Grimmer

Q U E S T I O N T I M E . . .

Q. Time 2 and 3 - no answers yet !

Q. Time 4 - Submitted by Robin Bertram (ESC 137)

" I am enclosing two photostats of covers recently acquired.

" Cover 1. Cover with Egyptian stamps cancelled in Washington, D.C., USA on 31.5.51. This is obviously 'Diplomatic Mail' carried in the Bag and cancelled on arrival. Can someone explain the system to me. What is the significance of duplex 8 ? There is a very weak purple cancellation running diagonally under the last 3 stamps; it cannot be read on original, other than last 2 words 'by postage'

" Cover 2. Stamps cancelled in blue with ASYUT 27-3-35. My query is the strike on the rear of the cover. Is it a T.P.O. ? The date is 27-3-35. The bottom half appears to be MINIA - SUHAG / a V. V. What is the a V. V. and what does it stand for ? (Illustrated on page 102)

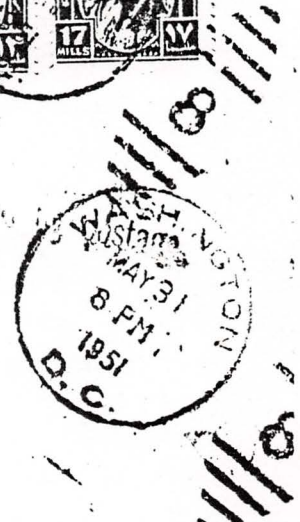
FRANK McKECHNIE
OFFICE OF THE NAVAL ATTACHE
AMERICAN EMBASSY
CAIRO RECEIVED
MAIL ROOM

JUN 1 7 42 AM '51

AMERICAN
SECURITY & TRUST CO



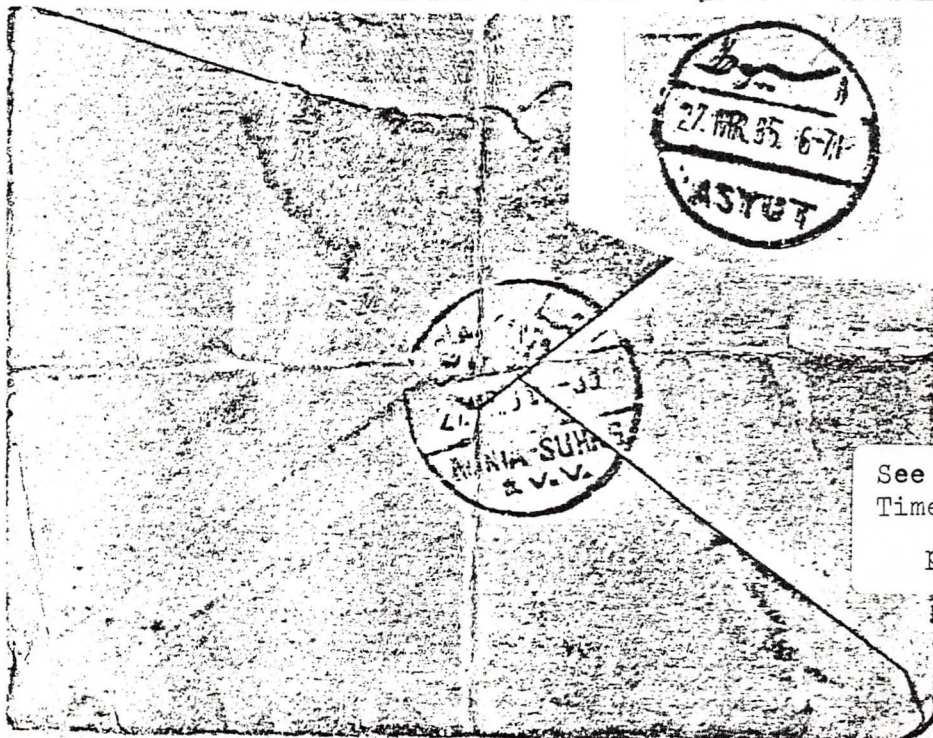
American Security & Trust Company
15th and Pennsylvania Avenue, N.W.
Washington, D.C.



att: Mr. Paul J. Seltzer
Assistant Vice President

See "Question
Time" 4.1

page 101



See "Question
Time" 4.2

page 101

MARY POST CARD
CAIRO

On Active Service

*Dear Frank, Please to
say I am quite well
I've just better in my
land before. I see 10
I'm at home leaving
stop for 15 min
my attorney
Muel M. Poldan
Castro Builders Editors Cairo.*

17.10.16

Master Frank Jones
46 Wood St.
Walthampton
ENGLAND

Ch Jones

POST OFFICE
B
No 3125

See
Letter

page 88

Q U E S T I O N T I M E

Q. Time 5 - submitted by D. Carew (ESC 193)

" On a few copies of Type X and XI Interpostal Seals, irregular violet marks have been seen. Why did they occur, and why only on these types? I have examined 2,000 of previous types and none had such marks, but on 150 of types X and XI, seven had such marks. "

Q. Time 6 - submitted by F. A. Ford (ESC 157)

" I recently purchased an Air Mail cover datestamped Alexandria 18th Dec 36 for the 1st Flight - ALL SEA ROUTE, Alexandria to Southampton. Can anyone tell me the route taken, any stopping points on the way and by which flying boat this was carried. Presumably this was also a flight bringing in Xmas mail. "

U P D A T A

Udata 7 - submitted by D. Carew (ESC 193)

" 'STAR & BRIDGE' Cancellations

The earliest dates I have are :-

Ismailia	20. iii. 08
Port Said	28. v. 07

Udata 8 - submitted by F. A. Ford (ESC 157)

" 'STAR & BRIDGE' Cancellations

I have the following cancellations which you may like to record :-

Port Taufik 30. 10. 08 and 8. 3. 14

Aswan (not in the
list of towns quoted !) 21. 12. 09, 3. 11. 10 and 22. 11. 10

Udata 9 - submitted by C.E. H. Defriez (ESC 172)

" NEW ISSUES

Further information, as follows, has now become available :-

Q.C. No.	Page No.	S.G. No.	Quantity Printed
105	15	1245 & 1246	1,000,000 of each
105	17	1265 to 1269	500,000 sets
106	45	1270	1,000,000
106	45	1271	1,000,000
107	64	MS 1293	75,000

H E L P W A N T E D

" Would any member who has a multiple of GAZA SG 56 (10 milliemes violet, Air series, with PALESTINE and 3 BARS overprint, please let me see it. Blocks of four or larger required.

- D. Carew (ESC 193)
28 Court Farm Road, Hove, E. Sussex, BN3 7QR