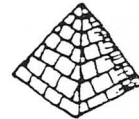


The Quarterly Circular

March Quarter 1993 - Whole Series No. 165⁴

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EGYPT STUDY



CIRCLE

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EGYPT STUDY CIRCLE: OFFICERS as at 30th April 1993

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CHAIRMAN: Mr John Sears
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USA AGENT: Mr Charles F Hass, PO Box 27, Folcroft,
Pennsylvania 19032, USA

EGYPT AGENT: Professor N el-Hadidi, Cairo University,
Giza, Egypt

KEEPER OF THE
RECORD: Mr D H Clarke,

FORTHCOMING MEETINGS

July 3rd 2nd World War mail (non-British forces) -
E Hall

September 4th "Station" and "Delivery" markings - M Murphy

November 27th Stamps and Postal Stationery of the French
Post Office at Port Said - P Grech and
J Chellingsworth

Meetings are normally held at The Victory Club, Seymour Street,
Marble Arch, London. Members usually congregate in the bar from
about 1.00 pm and meetings start at 2.30 pm.

EDITORIAL

This issue of the QC is the first of the new Volume XV. It is also the first number in the hands of a new Editor. I regard it both as a privilege and as a challenge to take over the role which John Grimmer has filled with such distinction over the last 14 years. Others can and will pay tribute to John's work much better than I am able, but I know that all members will want to join me in thanking him for his efforts on our behalf and in wishing him well for the future.

Inevitably there will be some changes in the QC. Some minor alterations in layout will be apparent in this issue. I cannot begin to match John's scholarship in philatelic matters, but I do have some ideas about how to build on what he has already achieved. I intend to write at greater length about this in a future issue. However, my first objective is to get issues of the QC coming out on time. Officially this is the issue of March 1993 and the second June issue will be due by the time, or possibly before you receive this one! However, I do need material to publish. I hope that there are several articles nearing completion which will soon find their way to me.

I am particularly keen to encourage those who have never before written for the QC to do so. For some who have never done anything similar before, this may seem a daunting proposition. It is not difficult to be overawed by the depth of knowledge and wealth of philatelic material possessed by some of the authors writing in the QC. However, remember that they were once novices in the subject. Articles from these distinguished contributors will continue to form the backbone of our journal, but it is important that the QC actively involves newcomers to the field and seeks their participation. To encourage more people to write, I would like to see the development of a regular correspondence column. This should be a lively forum for the exchange of ideas, for agreement, disagreement, confirmation, rebuttal, question, hypothesis, criticism and anything else of interest to Study Circle members. Although it helps, it doesn't even have to be typewritten! Please resolve to share your observations, to air your differences and to ask your questions and to start your letters coming in now. If you have any questions or uncertainties about writing please do not hesitate to contact me. I will do my best to help.

Michael Dahl.

IN THIS ISSUE

This issue of the QC contains the Chairman's Report for 1992. The accounts relating to the 1991/92 auctions are also published and testify to the contribution that these events make to the financial health of the Study Circle. We welcome to the Circle a number of new members whose names and addresses are listed together with their philatelic interests. Some changes of address are also listed and it is important that members note the change of address of our Librarian, John Davis.

To whom it may concern, there is an important and simple message. If you have not yet paid this years subscription - please do so!

In November 1992 Samir Fikry gave a display of Egyptian Philately and Postal History at the Royal Philatelic Society in London. John Sears' report of this highly successful event appears on page 9. Peter Andrews' article on page 10 details many facets of the development and production of the first Farouk definitive series which will surely stimulate others to take a closer interest in them. Robert Odenweller is an international philatelic judge who writes a column in The Philatelic Exhibitor. His article about the Cairo Philatelic Exhibition of 1991 was published in that journal in October 1992 and is reproduced on page 23. His comments comprise a balance of constructive criticism and of praise - he clearly enjoyed himself! It is clear that a number of exhibitors have material with which to be successful in exhibition at both national and international level. Exhibiting, however, is a specialized discipline. In his regular contribution Air Mail Jottings on page 26 John Sears writes about Greek currency markings. Members will surely find some hitherto unrecognized examples of these in their shoe boxes of "less interesting" covers. Can you add to his report? - letters please!

CHAIRMAN'S REPORT FOR 1992

1992 was a less eventful year than 1991, but I am pleased to report that the Circle continues to make sound progress. Membership has increased and the attendance at the meetings at the Victory Club shows a slight improvement. Once again, I urge members who do not normally attend (specially those in the U.K.) to make an effort to come along; we try not to put too daunting / intellectual face on things.

From the philatelic point of view, perhaps a significant event has been the completion by Peter Smith of the first 2 chapters of his (in his own words) "Handbook of Egyptian Philately" covering the 4th De la Rue Issue and the 1st Pictorial Issue. The former is to be published in the London Philatelist and the latter in the journal of the Collectors' Club, New York. It is hoped that arrangements will be made to re-publish them by the Circle for the benefit of members, in the meantime, a draft of the first mentioned is in the Circle Library.

Under the stewardship of Robin Bertram (to whom our thanks are due for all his hard work) our finances are healthy. We even bought a sound, second hand photocopier to reproduce old QC's which has virtually been paid for already thanks to the Librarian, John Davis. We are grateful to him for all his efforts and enthusiasm.

I must not omit a reference to all the hard work put in by John Grimmer during the year editing the Q.C., as always, we thank him very much.

The Accounts show how well the Circle Auctions are supported. The Spring Sale (No. 15) had a record 1000 Lots which produced the highest net sales figure to date, 70 members bid and 75% of the Lots sold. Once again, we are grateful to Mike Murphy and Alan Jeyes for their enthusiastic work and support.

John Sears (ESC 188).
Chairman.

SECRETARY'S REPORT

MEMBERSHIP NEWS

It is with regret that we have learned of the death of Mr TONY BATES (ESC 321)

NEW MEMBERS AND THEIR INTERESTS

- ESC 419 MRS CAROLINE V SCANNELL
14 Dawn Drive, Smithtown, NY 11787-1761, USA -
UNESCO effort to save Nubian Temples in Egypt and
special pictorial cancels.
- ESC 420 MR CLIVE D LITTLEJOHNS
PO Box 72, Port Noarlunga, South Australia 5167 -
General Egypt and Sudan and GB overprints.
- ESC 421 MOHAMED M M ISMAIL
15 Haret Refahie, Abagia, Khalifa, Cairo, Egypt -
Postal history, historical documents of Egypt.
- ESC 422 MR FRANK A HOWARD
115 John Street, N. Massapequa, NY 11758 USA -
General Egypt, Japan, Mexico, US revenues.
- ESC 423 IBRAHIM I SHOUKRY
10 Montaza Street, Zamalek Apt 1, Cairo, Egypt -
Rural Service, T.P.O's, hotel cancellations and De la
Rue issues.
- ESC 424 RAMY A YAGHMOUR
PO Box 511, Dhahran Airport 31932, Kingdom of Saudi
Arabia - General Egypt, Lebanon and Saudi Arabia.
- ESC 425 DR ROBERT KRESCHER
Neuer Weg 12, D-7601 Ortenberg, Germany - Egypt,
Sudan, Italian Lybia, Germany (1871-1945).
- ESC 426 MR DEREK WHITMARSH
3992 S. Pebble Beach Road, Camano Island, WA 98292-
8275 USA - Postal History, postal markings,
censorship labels and markings.
- ESC 427 MRS WENDY E RATH
348 Holcombe Road, Greenmount, Bury, Lancs BL8
4BB, UK - Egypt, Palestine, Israel.
- ESC 428 DR RONNIE STRAUS
9. Westside, Wimbledon, London SW19 4UD, UK -
Cancellations (especially of the Ottoman Empire) to
about 1918
- ESC 429 ADEL S RABBAT
Apt 10, 3rd Floor, 75 Ramses Street, Cairo, Egypt -
Egypt, Palestine, Sudan.
- ESC 430 TAREK AWFF
16 Abdulaziz Street, Cairo 11111, Egypt - Egypt before
1900 and Airmails.

- ESC 431 DR FARID F MEHIAR
5 Amin Yehea Street, Zezenia, Alexandria, Egypt -
Egyptian traditional philately.
- ESC 432 MR PETER BOTTRILL
Grange Farm, Church Street, Brierley, Barnsley S72
9HT, UK - Suez, Suez Canal and mail transit markings.

MEMBERS CHANGES OF ADDRESS

- ESC 213 MR JOHN DAVIS (LIBRARIAN)
New address: Church View Cottage, Church Road, Upton
Snodsbury, Worcestershire WR7 4NH,
UK
- ESC 293 MR ALAN JEYES
New address: Flat 4, Ravine Court, Meridan Close,
Canford Cliffs, Poole, Dorset BH13 7JU,
UK
- ESC 344 MR TONY TORRANCE
New address: 3 Whitelaw Head, Harviestoun Estate,
Dollar FK14 7PX, UK
- ESC 400 DR BASEM FARID
New address: 30 Westminster Road, Leicester LE2 2EG,
UK
- ESC 411 MR SVEN ERIKSSON
New address: Selmedalsvagen 4, S-12936 Hagersten,
Sweden

REPORT OF STUDY CIRCLE MEETINGS

Meeting of 21st November 1992

Present: P Andrews P R Bertram P J Beckett
 S W Bunce J Chellingsworth D H Clarke
 J Davis C Defriez M Dorman
 S Fikry P Grech A Jeyes
 S Horesh M Murphy J Sears
 E Hall
 (16 members)

There were apologies for absence from:

W C Andrews A Bates T Schmidt

The Chairman warmly welcomed Samir Fikry and mentioned his recent display at the Royal Society. Mention was also made of the nomination of Professor Peter Smith for the Roll of Distinguished philatelists. The programme for 1993 was discussed and decided. A discussion took place on a proposed ESC tie. The Secretary was investigating this and produced a mock-up tie incorporating the central design of the De la Rue stamps (identical to that on the current programme front but without the 'founded 1935' underneath). This design was accepted unanimously by those present. It is hoped that the design will be of gold/yellow colour against a background of dark blue or maroon.

Mr Dennis Clarke then led the meeting with a study of the 'parcel post' covering items from the late 19th century to modern times including cancellations, rates etc. As this area appears not to have been covered before it is hoped to have an article prepared for a future Q.C.

Meeting of 16th January 1993

Present: P Andrews P R Bertram S W Bunce
 D H Clarke C E H Defriez M G C Dahl
 D J Davis G A Jeyes K Pogson
 J Sears P E Whetter
 (11 members)

There were apologies for absence from:

 W C Andrews P Grech J M Murphy
 J Revell

Members stood for two minutes silence in respect of the death of ESC member Tony Bates.

The Chairman reported to the meeting that because of the death of past members the Circle had no 'Honorary Life Members' at present. It was unanimously agreed by those present that ESC 74 member, Professor P A S Smith and ESC 78 member, Mr J Revell be offered honorary life membership. (The Chairman has written to both members and both have accepted).

The Chairman mentioned that 1995 was the Circle's Diamond Jubilee (60 years since our foundation) and should we not celebrate this fact? Discussion took place and it is hoped that a decision will be made soon. One possibility is to have a Study Circle display at the Royal Philatelic Society in London.

The Secretary reported that the production of the ESC tie was in full swing and that he hoped to have it ready for our meeting in March.

Member Keith Pogson then read a paper to the meeting on 'The Second Fuad Issue' and gave an excellent display of the stamps (showing controls, booklets, printings, varieties etc.), covers showing rates of postage, postal stationery and some of the Royal Imperfs and diagonal imperfs. He went on to talk about the method of printing, lay-out of design of the different format sizes of the stamps. He acknowledged the previous work of others, particularly Gordon Wood and John Revell. The display was supplemented by material provided by our Chairman who also gave the vote of thanks. The meeting then closed. It was a great pity that so few members were present as they missed a good display.

Meeting of 5th March 1993

Present: P Andrews L Balian P Bottril
 P R Bertram D H Clarke J Davis
 C Defriez D Fikry P Grech
 K Hagopian
 (10 members)

There were apologies for absence from:

W C Andrews M G C Dahl N Watterson

The Chairman, John Sears, warmly welcomed those members from abroad - Messrs Balian, Fikry, Hagopian and Varjabadian from Egypt, Kelemenis from Greece, Ott from Sweden and Hass from the USA. The Secretary produced the finished 'ESC tie' and reported that sales were going well - all those present having purchased at least one each! A note giving details of how to purchase a tie was being included with the next Q.C.

The Chairman confirmed that members Professor P A S Smith and Mr J Revell were now Honorary Life Members of the E.S.C.

Our members in Egypt who were present at the meeting commented on problems with not always receiving their Q.C.'s from England. A discussion then took place on the difficulties of posting/receiving mail in Egypt. The Chairman (who is responsible for sending out most of the mail - Q.C.'s and Auction lists) said he would look into the best method of sending mail to Egypt and would report back.

As was expected this '10 sheet meeting' coinciding with Stampex was a good meeting and 11 members (including some of those from abroad) gave displays of the following material:- Express Markings, Forgeries of the 3rd/4th issues; German Military; A.R./Return to sender/Unclaimed markings; Hand-painted designs for modern issues; British Forces in Egypt; Registration Labels; Postal Stationery rarities; Transit Co./French Post Offices/Egypt used abroad/2nd issue; Suex Canal associated material; Italian marine postage instructions and documents from Lloyd Triestino Shipping Agency; and finally, a display of 'what they are?' - Egyptian philatelic oddities!

Our member in Sweden, Anatole Ott, raised the question of having an ESC meeting in Sweden at sometime in the future - this was discussed and a decision would be made in due course.

The meeting then formally closed but with so many members from abroad being present, the meeting resumed informally in the bar at the Victory Services Club and went on for some time!!

ANNUAL SUBSCRIPTIONS

Subscriptions were due on January 1st 1993. Members who have not yet paid are asked to do so without delay. The current subscription is £12.50 and is payable to the Treasurer,

Robin Bertram, Secretary/Treasurer

EGYPT STUDY CIRCLE AUCTION ACCOUNTS

PROFIT & LOSS ACCOUNTS	AUCTIONS HELD	
	AUTUMN 1991	SPRING 1992
Net Sales	<u>4175.40</u>	<u>7290.30</u>
INCOMINGS		
7½% Commission received	313.15	546.77
Postages paid by buyers	111.43	137.13
Excess postage due from buyers	<u>11.28</u>	<u>26.57</u>
	<u>435.86</u>	<u>710.47</u>
OUTGOINGS		
Copying & postage of catalogues	141.68	176.76
Postage & packing of Lots	119.81	154.51
Insurance		18.75
Sundry exs & postages	<u>43.44</u>	<u>38.95</u>
	<u>304.93</u>	<u>388.97</u>
NET PROFIT	<u>130.93</u>	<u>321.50</u>
	<u>435.86</u>	<u>710.47</u>
BALANCE SHEET AS AT 31st DECEMBER 1992		
NET ASSETS		
Balance at Bank		890.46
Less refunds due		<u>53.76</u>
		836.70
Balance of Deposit A/c (Now shown in General A/c)		NIL
SURPLUS OF CURRENT ASSETS		<u>836.70</u>
AUCTION FUND		
Amount brought forward from 31st Dec. 1991		534.27
Add Profit from Auction 14 (Autumn 1991)		130.93
15 (Spring 1992)		<u>321.50</u>
		986.70
Deduct contribution towards purchase of photocopier		<u>150.00</u>
		<u>836.70</u>

The Accounts for 1991 showed an amount of £500 apparently being held in a Deposit Account for the Auction Fund, but in fact this amount was held in the Circle's existing Deposit A/c and is shown there.

A REPORT OF THE EGYPT DISPLAY AT THE ROYAL PHILATELIC SOCIETY,
LONDON - 19TH NOVEMBER, 1992.

The Fellows and Members of the 'Royal' together with their guests of whom 10 were members of the Circle were privileged to see a display of some 52 frames devoted to the stamps and postal history of Egypt, presented by Samir Fikry (ESC 305). It is hardly necessary to say that the material on view was spectacular, consisting as it did of much of Samir's International Gold Medal winning entries.

It started with a letter on papyrus from the 2nd Century B.C., surely the earliest item of Postal History from Egypt, proceeding through the Venetian Post, Buonaparte letter, and so to Waghorn and Briggs & Co covers. So on to Foreign Post Offices in Egypt with the only known Registered cover (to Russia) from the French Post Office bearing a pair of the 5 fr and a strip of 6 of the 80 centimes.

Then proofs and essays of the different issues to 1922. The first 3 issues were very well represented with a FDC of Jan 1st, 1866 and large blocks (some of the largest known to date) of the 1st Issue. The 2nd Issue featured a cover with 19 of the 5Pt value. The 3rd Issue included a 1Pt block of 4 consisting of 2 tete beche pairs imperf between vertically, and 2 unique covers. Also complete panes of most of the values.

Suez Canal items were followed by 'used abroad'.

The first 3 De la Rue issues were covered in detail, and these included (amongst other 'only known' covers) a parcel receipt with a pair of the 10Pt, 1879. Postal Dues 1884 - 1905, and the De la Rue pictorials which included the largest known block of 10 mills imperf. The Crown Overprint section included 'crushed crowns' and others with the overprints inverted or misplaced.

Proofs of the 1st Fuad (Portrait) Issue were shown, with a block of 25 of the £1 stamps used on piece. The 2nd Portrait Issue was well covered, as were the Birthday stamps.

The Air Mail section (11 frames) was comprehensive, starting with the 1910 Heliopolis Meeting, the 1918 pioneer flight to India, EEF cover of 1919, R.A.F. survey flights to Khartoum and Nigeria, and so on. Frames were devoted to the Air Mail stamps shown in detail, there was one of Zeppelin flights, and others of First Flights, the latter included the uncommon ones to Italian East Africa.

All in all, an extremely interesting, specialized over view of Egyptian Philately showing the many diverse aspects which so appeal to Circle members. Needless to say, the display was enthusiastically received by all those present, and Samir thoroughly deserved his Placquette from the Royal to commemorate the event.

I am sure he will not mind if I refer to the excellent 4 page descriptive leaflet available to viewers at the Royal, if any member wants a copy it can be had from the Librarian at a cost of £1.50 to cover photocopying and Air Mail postage (£1 Inland).

John Sears
(ESC 188)

THE FIRST FAROUK DEFINITIVE SERIES ISSUED 1937 and 1939

P. Andrews (ESC 122)

The death of His Majesty King Fouad on 28th April 1936 and the succession to the throne of Egypt of his son to become King Farouk required a change in the definitive series of postage stamps and preparations for the new issue commenced immediately. Printing was by the Reprographic Department of the Egyptian State Survey Department, more usually known as The Survey of Egypt, who had been responsible for the printing of Egyptian stamps for many years commencing with the issue commemorating the International Geographical Congress of 1925.

It will be noted that the heading refers only to the dates of issue of this series of stamps and has been used to make the point that all values were not issued (nor even printed) as a complete series, but were made available to the public over quite a long period, a situation which brought criticism from the public and at least one Philatelic writer.

Only the low value stamps 1, 2, 3, 4, 5, 10, 13, 15 and 20 milliemes (blue) were issued on the day of the King's accession 29th July 1937 followed by a new value of 30 milliemes (grey) on 17th January 1939 and the 40, 50, 100 and 200 milliemes and LE.1 values on 5th April 1939, the series being completed on 1st October 1939 by issue of the PT50 value. Some criticism was again levelled at the low values as being insipid, but the intermediate values with their pictorial background were very well received.

After the general issue a new 6 millieme value was printed and issued on 20th October 1940 to prepay the revised inland letter rate, bringing with it the mystery of why the control number was printed at the right hand side of the bottom margin and then almost immediately reverted to the more normal position on the left hand side. Colour changes were later made to the 20 millieme (from blue to grey) in 1943 and 30 milliemes (grey to green) in 1945 although the original pale grey shade of this value seen in the 1938 printing had become a very much darker grey/black in the 1944 and 1945 printings.

DESIGN

A fundamental decision was obviously taken in designing this issue since the new format used for the low values produced a very simple but very effective design which gave greater prominence to the King's head and at the same time gave added legibility to the Country's name and the figures of value.

The added clarity and effectiveness of the design owes much to the innovation of removing the more usual frame line and resulting gutters between adjacent stamps and provides space for a rather larger portrait than had previously been possible. Lettering too

was reduced and consists of "El Dawla El Masrya" in Arabic within the top panel, "Postes d'Egypt" in the bottom panel with the value in European and Arabic figures to the left and right hand sides of the King's head.

Simplicity was also the keynote of the intermediate high value stamp designs and these comprise a standard format with "El Barid El Masri" in the upper left portion of the design, "Postes d'Egypt" in the bottom panel, Arabic and European figures of value to the upper right and lower left respectively and the King's head to the right hand side of the design.

Each value has an individual pictorial subject as background :-

30 milliemes	The Pyramids of Giza
40 milliemes	El Rifa'i mosque, Sultan Hassan Mosque, Madrassa of Mahmudiya (from left to right)
50 milliemes	Mosque of Mohamed Ali, Citadel of Cairo
100 milliemes	The Nile Dam at Aswan
200 milliemes	The Egyptian University at Giza

and although of the same dimensions as the intermediate high values of the 1927 issue, the design is now horizontal instead of the previous vertical format.

The two high value stamps are of large vertical format and show a much more elaborate design than the low and intermediate values, and additionally the portrait and the frame are printed in two different colours.

A three quarter length portrait of the King in Naval uniform is employed for the PT50 value and is enclosed in a rectangular frame, the top section of which shows "Postes d'Egypt" and above this an ornamental panel with the star and crescent device placed centrally. Denomination panels in Arabic and European figures are placed in the two bottom corners and the Arabic "El Dawla El Masriya" is placed in a central bottom panel.

The top value shows His Majesty in Military uniform set in an oval within a background of decorative tracery, the Arabic "El Barid El Masri" at the top of the design and "Postes d'Egypt" at the bottom with denomination panels at each side of the stamp immediately above this lower inscription panel.

PAPER AND WATERMARK

A wove paper specially manufactured in security conditions by Samuel Jones and Co. of London was supplied ready watermarked and gummed and processed to reduce the tendency to curl. Gum is nearly white.

The watermark consists of an overall pattern formed by the diagonal repetition of a device showing the Arabic letter "F" surmounted by a Royal Crown. Inverted watermarks are to be found on all the low values except the 2 millieme and 13 millieme, and the 40 millieme is also known with inverted watermark. The 6 millieme is known with reversed watermark whilst the 2 millieme and 100 millieme values are known printed on the gummed side of the paper with reversed watermark.

ESSAYS AND PROOFS

In 1934 the Survey Department produced a series of essays comprising ten designs for the low value stamps (all shewing 5 milliemes denomination), eight of these in the same format as the issued low value stamps and two in the format adopted for the intermediate high values, (one of these being chosen for the final design of the 40 millieme), mounted together on a single card. A second series, also mounted on a single card, comprised seven designs for the intermediate high values, all in the horizontal format finally adopted and shewing two essays for the 40 millieme value, one for the 50 millieme (accepted design for the 30 millieme), three for the 100 millieme (one design accepted for this value) and one for the 200 millieme value. All designs were composed of the King's head mounted on a hand painted background.

In 1936 a design produced by the artist Ouvre of Paris was put forward as three essays, the first in green, the second in red-brown, and the third in blue, as sunken designs on hand made paper, these essays bearing a striking resemblance to one of the designs (adopted for the low values) produced by the Survey Department.

Later a series of perforated colour trials for the low values were produced by the Survey Department, all of 5 millieme denomination, and one complete set was mounted on card with a description in Arabic giving details of the issue. The trial printings were in red-brown, violet, carmine, purple, brown-purple, bright blue, olive brown, deep brown, deep grey-green and slate violet.

Three imperforate colour trials were produced of the PT50 value and were mounted as sunken designs on a single large card bearing the manuscript date 27.6.39. The stamps are numbered 1 to 3, the first being printed in the issued colours, the second in brown and purple and the third in purple and green.

Stamps are to be found with grossly misplaced perforations and were discovered in the Palace Collections which were sold by auction at Cairo in 1954. The reason for the existence of such sheets has been explained in the following terms "It was the normal practice for sheets of stamps from each printing to be delivered to the Palace for approval, but in many cases the sheets were not returned and caused difficulties in accounting. Arrangements were therefore made to so displace the perforations that no use could possibly be made of the resulting 'stamps' and they could be accounted for as 'spoilt sheets'". These spoilt sheets or stamps therefrom are accepted by some collectors as

printing proofs.

Two special printings were brought to light in the palace sales, the first being panes of stamps in issued colours, imperforate, on thick paper with no gum and the word 'cancelled' in either English or Arabic printed in continual diagonal rows on the reverse (all values of this issue exist in this form). These stamps have become known as the 'Royal Imperforate Printings' and it was discovered at the time of the Palace Sales in 1954 that from 1926 when the Survey of Egypt commenced the printing of Egyptian stamps, one sheet only from each plate put to press, with the exception of overprints and stamps printed abroad, was sent in this form to the Palace to become part of the royal collections.

The second of these special printings dates from about 1939/1940 and is in the form of imperforate miniature sheets of nine stamps. The 6, 40, 50, 100 and 200 millieme values in this form are known for this issue and these sheets were produced in addition to the printings on thick unwatermarked paper. This second printing is referred to in the Palace sale catalogue as the 'Special Royal Printing' and the catalogue also lists the 30 millieme value in this form on watermarked paper as a plate proof.

PRINTING

The photogravure process was employed and since the work was carried out on curved plates and cylinders is properly called rotary photogravure, a process which can be adapted to printing either single sheets or paper from the reel.

The first step is to prepare a master negative, the original or 'model' for which would most likely be a photograph of the head mounted on a hand painted watercolour background and from this model a first negative is produced by a special camera on a glass plate. The physical size of the first negative and indeed that of the model differs in accordance with the practice of the particular printer and is usually larger than the final stamp size; again the size of the model may be different from that of the first negative.

From the first negative a master negative is produced and consists of a reversal of tonal values only (i.e. in negative form with the design reading normally from left to right) and at this stage any retouching is carried out to produce as perfect an image of the model (with tonal values reversed) as possible. It will be seen that any flaw on this master negative will appear on every stamp produced therefrom. It was the practice of certain printers to produce a multiple master negative but in this case no evidence has been found to support such a practice and it can be taken that only a single master or die negative was produced for each value except of course for the two high values where a separate master negative would be required for each colour to be reproduced on the final stamp.

Next is the production of a multipositive or diapositive plate consisting of a photographic glass plate a little larger than the

finished size of the sheet of stamps and on to which are projected the required number of single stamp 'impressions' from the master negative to form the printing plate by means of a step and repeat camera.

Step and repeat cameras, as the name suggests, are a special form of camera which allow repetitive exposures of the subject, to microscopically exact spacing and positioning, and are generally situated in a special room with extensive measures taken to avoid vibration, variation in exposure time and variations in the intensity of light sources etc; all of which can produce variations from standard reproduction.

The finished multipositive plate containing the design, now with tonal values of the model positively represented but the legend reversed, is developed and examined for any flaws which are then remedied or retouched since any flaws present will be reproduced on the printed sheet and are known as retouches or multipositive flaws. In the case of stamps printed in more than one colour an additional check has to be made with multipositive plates superimposed to check that perfect registration has been obtained in all parts of each stamp.

Transfer of the images from the multipositive plate to the printing surface is now carried out by use of an intermediate process involving a 'carbon tissue' print, the 'carbon tissue' itself consisting of a constant thickness of gelatine, treated with potassium bichromate in solution and usually coloured red, on a paper backing.

Treatment of the gelatine with potassium bichromate results in a light sensitive medium which becomes insoluble in water in direct proportion to the amount of light to which the gelatine is exposed and when the 'carbon tissue' is exposed to a carefully controlled and extremely bright light through the multipositive print an exact reproduction of the images on the multipositive will be transferred to the carbon tissue.

Prior to this transfer operation the sensitised carbon tissue undergoes a similar process to provide the 'screen', an operation which results in ink cells of exactly similar size throughout the design (thus controlling the spread of the printing ink) and comprises a grid of straight lines at regularly spaced intervals both horizontally and vertically and usually referred to by a number such as 150 or 250 etc; being the number of lines per linear inch of the grid. The 'screen plate' bearing the screen is of dark glass with closely spaced lines of clear glass to form the screen grid and is a standard piece of equipment which can be used, with careful handling, indefinitely, although careless handling can produce damage which would be transferred to the final printing.

The carbon tissue print is now applied to the printing base, this being either a copper coated steel cored cylinder or a flat plate comprising a thin sheet of copper having a carefully prepared and polished surface, and is carried out under pressure whilst directing a stream of water over the printing base. This stage of the work must be carried out with great care and accuracy

otherwise difficulties in registration and/or perforating will become apparent later. After application of the 'carbon tissue' print to the printing base and a certain waiting period, the carbon tissue is treated with warm water which allows the backing paper to be removed and dissolves the gelatine unaffected by light, a process which continues until all unaffected gelatine is removed.

When the plate and its remaining film of light affected gelatine are dry the surface of the printing base is painted with a varnish to resist any action by the etching fluid on those parts of the plate or cylinder which must bear no colour such as the sheet margins or gutters between the panes (interpanneau gutters) and in the case of a two (or more) colour stamp, the areas left clear for printing other colours.

The printing base is now ready for etching and this is carried out by pouring over the cylinder or plate a solution of ferric chloride, a very skilled operation since the operative must be able to decide on the strength of the etching fluid (more than one strength of fluid may be used), to ensure that etching is uniform over the whole printing base and to judge when the etching is complete.

When the printing base is satisfactorily etched it is washed and cleaned to remove all remaining gelatine and varnish and at this stage a proof sheet is pulled and any faults retouched by hand after which the printing surface is chromium plated, an operation introduced by the Survey Department after about 1930 and allowing the plate or cylinder to remain serviceable much longer than an unsurfaced one, a fact indicated by the many multiple control markings.

Printing can now take place either from the cylinder or from the plate, which is bent around and attached to a printing cylinder, either of which is placed in the printing machine adjacent to an intermediate ink roller which transfers the printing ink from an ink trough to the printing surface in a uniform manner and the impression is then transferred from the printing surface to the paper to form the final printed impression. To ensure that ink only remains in the cells comprising the design a device known as the 'doctor blade', a thin flexible steel strip with a finely ground edge, is fitted and bears on the printing cylinder just prior to contact with the paper to remove all surplus ink from the non-printing sections of the outer surface of the cylinder.

This doctor blade can itself give rise to flaws and these are seen in the finished printing as lines of colour and are due, firstly, to vibration of the blade which produces coloured lines on the paper at right angles to the direction of printing, and secondly, a nick in the edge of the blade caused by grit in the ink or from elsewhere which will produce a line of colour running in the direction of printing and will be at a slight angle on the paper due to lateral movement of the blade in operation.

The necessarily short description above is given to enable an appreciation of the processes involved and the many points at which damage and flaws may occur, but reference should be made to

the works listed in the bibliography for a more detailed description of the printing processes.

REPRODUCTION

Only one primary die negative has been recognised for each of the various designs together with one secondary die negative for each value and it would appear that the initial printings of the low values of this issue were produced as cylinders carrying two panes of one hundred stamps each in the same way as the previous issue since only two control blocks of the 3,4,10,13,15 and 20 millieme values with control A/37 can be recognised. The 1,2 and 5 millieme values with control A/37 and subsequent issues of all values from 1 to 20 milliemmes can be recognised as four control blocks.

In the first place two hundred stamps would have been produced from the die negative by means of the 'step and repeat' camera in two panes of one hundred (10x10), the panes, complete with control number, being placed side by side to form the original from which the multipositive would be produced. The first printings would then have been taken from cylinders produced by the normal manufacturing process.

Subsequent printings of the 3,4 10 13, 15 and 20 millieme values and first printings of the 1,2 and 5 millieme values were produced from a plate formed by repetition of the original two panes, these being placed one above the other to form a sheet of four hundred stamps in four panes of one hundred (10x10).

It becomes evident that the panes were placed above each other in the same relative positions when we look at the perforating operation and study the actual control blocks. Control numbers on panes 1 and 1a are identical (since one is a replica of the other) and these two panes will produce control blocks with imperforate margins whilst those of 2 and 2a (also identical) will produce control blocks with perforated margins.

Intermediate high values were printed in two panes of one hundred (10x10) each, the panes again being separated prior to perforating.

The high values were printed in single sheets of fifty (10x5) and it would appear that difficulty was encountered in registering the head and duty plates of both values since many stamps shew misplaced centres, in particular the £E.1 value since oval shapes are notoriously difficult to register accurately in printing processes.

Steps were taken to overcome this difficulty on the £E1 value by placing on the head plate an arc, which, when printed, located the top left hand corner of the duty plate and this can be seen on the 1945 and 1946 printings.

Coloured lines across the design running roughly horizontally or vertically are caused by the 'doctor blade' which removes surplus ink from the cylinder and such lines are not uncommon.

The considerable variation in shade of this series of stamps was influenced partly by the difficulty of obtaining standard dyes in wartime and partly by variations in the depth of etching.

Spirit based inks were used and the immersion of stamps in benzol will cause a greater or lesser degree of damage and particular care is needed in this regard although the process is not recommended.

PERFORATION

This operation was by comb machine and it would appear that the printing sheet was divided into separate panes prior to perforation being carried out.

In order to accurately register the panes, small holes were punched in the margins of the sheets (on some machines this was actually carried out during printing) and these were located over special 'register pins' fitted to the perforating machine table which moved forward until the panes were gripped by the punch box when perforating continued line by line in the normal way. Several sheets were perforated at one time.

Sheet perforation for the low values was from left to right (viewing the sheet with stamps in the upright position) and with the guide holes in the margins of the sheet brought together would result in the type of perforation previously described. Panes 2 and 2a are of course inverted, thus bringing the leading edge to the left hand side, to locate the register holes and it will be seen that after perforation the panes will appear as illustrated.

Perforation of the intermediate values was from top to bottom of the pane (with stamps in the upright position) and the two high value sheets were again perforated from left to right. In all cases the perforating comb had a single extension hole to the left.

Perforation of the stamps is as follows :-

Low values 1 to 20 milliemes	13.25 x 13.5
Intermediate high values 30 to 200 milliemes	13.75 x 13.5
High values	13.5 x 13.25

and misplaced perforations are fairly common. There is evidence that perforating, originally carried out by a single line comb perforator was carried out later in the manufacturing run by a double comb perforator, a change which occurred round about 1938.

CONTROLS

All control numbers comprise the last two digits of the year of printing and a letter, 'A' denoting a first printing and 'B' denoting a second printing from the particular plate in that year, so that A/37 would indicate the first printing from a plate in 1937. Subsequent printings were noted by deleting the existing control with horizontal lines and adding a further control number,

thus A/37 B/37 would indicate a second printing in 1937 from the A/37 plate and A/37 A/38 would indicate a further (first) printing from the A/37 plate in 1938. In this way certain blocks may be found with as many as five deleted control numbers but it should be noted that the presence of a deleted control number does not necessarily mean that a printing was made from the plate during that year.

As the preparation of a new cylinder took several weeks it was normal practice for a reserve cylinder complete with control number to be available in case of emergency, thus accounting for the fact that control blocks may be found with identical first control number but different following year dates (e.g. 1 millieme A/40 B/40 and A/40 A/41), since the reserve cylinder control number would be amended to shew the relative printing and year date.

Control letters and figures were normally added by hand to the completed master multipositive at the appropriate position but in some instances would appear to have been engraved directly on to the plate or cylinder.

Two unusual methods of altering control numbers have been identified however, the first being that of inserting an inverted seven to the existing seven of A/37 to form a crude number eight and this is seen on the one and two millieme value blocks and also on the five millieme booklet controls. Secondly, it is noted that control numbers have been altered by deleting one or two figures and substituting others as seen on 'P' blocks of the five millieme value where the figure 8 has been substituted for 7, then 9 for 8 and in the last change the figures 39 have been removed and 40 inserted. The blocks are without doubt identified by multipositive flaws on stamps numbers 81 and 92 and the recurrence of what appears to be the remains of a control number A/37 which had been mostly erased but is still decipherable and is seen beginning with the new A/37 control and continuing through to the A/40 control.

Stamps of 1 millieme to 30 milliemes inclusive have the control number at the left hand side of the bottom margin below the 91st stamp of the pane. An exception to this is found on the six millieme value which was originally issued with the control A/40 at the right hand side of the bottom margin below stamp 100, but then immediately reverted (still control A/40) to the more usual position at the left hand side below stamp 91.

Intermediate high values from 40 milliemes to 200 milliemes inclusive have the control numbers in the left hand side vertical margin opposite the 91st stamp with successive controls moving progressively higher in the margin and reading in reverse order. Controls on the two high value stamps are found in the right hand side vertical margin opposite stamp number fifty with successive controls again moving higher in the margin but in this case reading in a normal progression. These latter two stamps being printed in two colours, separate plates were produced for the portrait and the frame, with the control number being part of the latter.

It is noted that many millions of the low value stamps (1 to 20 milliemes) must have been printed and that a number of different

plates must have been used for each value during each year date printing run, but it has not been possible up to this time to distinguish these different plates.

PRINTING FLAWS

The term 'printing flaw' is a relative one and in a reproductive medium such as photogravure becomes even more a matter of degree since often the only method of differentiating pairs of stamp panes is by study of the multipositive and plate flaws (some of which are quite microscopic) present on the stamps and although the only method of differentiation, would no doubt be classed by purists as 'flyspeck philately'.

An excellent example of a multipositive printing flaw occurs on every pane of the 20 millieme value with imperforate left hand and bottom margins, ('I' blocks), from the 1937 printing to the 1943 printing and consists of a horizontal coloured line to the left hand side of the upright of 'P' in Postes. Sufficient constant flaws are described in the tables listing control numbers etc. to enable the various blocks to be distinguished without too much difficulty and only a few of the more noteworthy flaws and varieties, which do not necessarily appear on the control blocks, are listed below :-

1 Mill	Retouch at upper right side of centre rectangle	Appears on only one of the two 'P' blocks control B/41 stamp no 92
3 Mill	Coloured spot on face	seen on control numbers A/41, A/42, A/43 stamp no. 10
4 Mill	Coloured spot on face	Occurs on one of the two 'I' blocks control B/43 stamp no. 91
6 Mill	Coloured spot on tie	Occurs on all 'I' blocks stamp no. 81
10 Mill	False etch across face	Seen only on one of the two 'P' blocks control A/43 stamp no. 82
30 Mill	Accent over Arabic '3'	Occurs on every other pane with control A/45 stamp no. 21
	Flaw in top half of English '3'	Ditto :- stamp no 32

(Note :- these two flaws occur on the same pane and are present on both grey and green printings with control A/45

BOOKLET ISSUES

Stamps intended for booklet issues were also produced in four panes per sheet as were the stamps produced for sale over the Post Office counters, but in this case each pane consisted of sixty stamps (in ten horizontal rows of six stamps each) with all units upright, there being no tete-beche pairs.

Two panes only had control numbers which were placed in the left hand margin adjacent to the 55th stamp and must have been entered as separate units, since unlike the normal Post Office sheets the two booklet controls have detectable differences and can therefore be recognised without reference to multipositive or printing flaws.

The two remaining panes were without control number.

Booklets comprised four panes of six stamps each (3 x 2) and were put together by placing four sheets of stamps over one another together with an interleaving of waxed or advertising sheets of paper between adjacent sheets of stamps, a cardboard cover was placed back and front and the whole sandwich passed through a sewing machine. Machining was carried out with black waxed thread in four positions (see illustration) and when sufficient units were sewn they were guillotined to form separate booklets.

This method of production resulted in an equal number of booklets bound at left and right with control numbers always in booklets bound at the left, such control number booklets accounting for 1 in 20 of the total number of booklets. Booklets containing stamps bearing the portrait of King Farouk were delivered by the Survey Department to the G.P.O. as follows :-

DELIVERY	CONTROL	MAKE-UP	COST	COVER	DELIVERED
29-3-38	A/37	24 x 5 Mill	120 Mill	Pink	274,500
29-4-39	A/38	24 x 5 Mill	120 Mills	Pink	54,000
29-4-39	A/38	12 x 5 Mill	210 Mills	Blue	7,000
		6 x 10 Mill			
		6 x 15 Mill			
8 -1-40	A/38 A/39	24 x 5 Mill	120 Mills	Pink	219,500
6-11-41	A/40	24 x 5 Mill	120 Mills	Pink	187,500

It would appear that in response to a request from the G.P.O in 1941 the Survey Department, due to great pressure in the department, which also printed other governmental labels etc; asked that stamps prepared for booklet use but not yet fabricated into booklets, be delivered to the G.P.O stores in panes of sixty and sold over the counter in the usual way.

Stamps delivered in this way comprised:-

5 Mill	Control A/40	165,000 panes of 60
15 Mills	Control A/38 A/40	1,552 panes of 60
20 Mills	Control A/40	1,392 panes of 60

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and were intended for the manufacture of further booklets of 5 millieme stamps and also a composite booklet containing 5, 15 and 20 millieme stamps, which was never sold to the public in booklet form.

Further issues of stamp booklets comprising five panes of six stamps were made containing the newly issued six millieme value to prepay the increased inland letter rate and these were issued to the G.P.O as follows:-

DELIVERY	CONTROL	MAKE-UP	COST	COVER	DELIVERED
26-5-42	A/41	30 x 6 Mill	180 Mills	Pink	111,900
27-6-43	A/41 A/42	30 x 6 Mill	180 Mills	Pink	37,000

and to complete the order a further 37,000 panes of 60 x 6 millieme stamps with control number A/41 A/42 were delivered to be sold directly over the Post Office counter in the same way as the normal panes of 100 stamps.

Perforation of stamps intended for booklets was from left to right and appears to have been across two panes (one with control and one without control), since the right hand margin of panes with control number are perforated and also both left and right hand margins of panes without control number.

INDIVIDUAL STAMPS

One Millieme Issued 29-7-37, Yellow orange to brown orange. Exists with inverted watermark. Prepaid one copy of a newspaper within the country if posted directly from the office of printing.

Two Milliemes Issued 29-7-37, Light to deep vermillion. Exists printed on the gummed side with reversed watermark. Internal printed paper rate up to 50 grammes until 1940.

Three Milliemes Issued 29-7-37, Brown to blackish tones of sepia. Exists with inverted watermark. Internal postcard rate until 1940.

Four Milliemes Issued 29-7-37, Pale to dark green shades. Exists with inverted watermark. Foreign printed paper rate up to 50 grammes. Internal postcard rate from 1940 to 1943.

Five Milliemes Issued 29-7-37, Pale to dark muddy shades of

red brown. Exists with inverted watermark and with control number missing, the latter being from booklet sheets (see section on booklets). Internal letter rate up to 30 grammes until 1940.

Six Milliemes Issued 20-10-40, Pale yellow green to dark green with a grey-green shade appearing on some printings. Exists with inverted watermark and also reversed watermark. This is the only value of this issue having the control number at the right hand side of the pane below stamp number one hundred (only on A/40 controls) as well as the normal position at the left hand side of the pane below stamp number ninety one. Internal letter rate up to 30 grammes from 1940 to 1943.

Ten Milliemes Issued 29-7-37, Pale to deep violet. Exists with inverted watermark. Internal letter rate up to 30 grammes from 1943. Registration fee until 1940.

Thirteen Milliemes Issued 29-7-37, Pale to deep rose carmine. Rate for foreign postcards.

Fifteen Milliemes Issued 29-7-37, Pale to deep brown purple. Exists with inverted watermark. Internal registration 1940 to 1943. Prepayment of letters to Great Britain and the colonies (per 20 grammes) to 1940.

Twenty Milliemes Issued 29-7-37, Pale clear blue to muddy looking deep shades of blue. Exists with inverted watermark. Colour changed to grey-violet and issued 1st March 1944. Prepayment of foreign letters (per 20 grammes) to 1940.

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Readers attention is drawn also to an article by Charles Hass - "Guide markings on the fE1 stamp of Farouk 1945-46". QC Vol X No. 6 1979 p149.

A further article containing a detailed description and list of control numbers will appear in a future issue. Editor.

CAIRO 1991 - A JUDGE'S PERSPECTIVE

Robert P Odenweller

Last October I had the rare privilege of judging Cairo 91, the first national show held in Egypt since 1956. It was unusual in that it was restricted to exhibits only of Egyptian stamps. The participation of a large number of overseas collectors of Egypt helped to bring the level of the exhibit to one equal to a number of mini-internationals. The functions that took place were a mirror of those one may expect to find at many FIP shows. Although it received 'FIP Support' and adhered voluntarily to FIP rules for judging, the size and limits of scope made it similar to some of our best nationals.

There were two other 'outside' judges besides me and the Egyptian 'jack of all trades', Samir Fikry as the four judges at the show - D N Jatia, FIP President and Dr Alan Huggins, President of both FEPA (the European Area Federation) and of the RPSL.

Of the 66 exhibits, two were literature and seven were youth. Virtually two thirds of the exhibitors were Egyptian while the foreign representation came from the United States, Great Britain, Canada, Sweden, Switzerland, Austria and United Arab Emirates.

The time for the judging was generous by national standards but in an attempt to refine the results as carefully as possible according to the FIP rules, they were re-examined a number of times and ultimately received much more attention than is usually possible at either national or international shows.

This re-examination was needed for a number of reasons. Many of the exhibitors had not ever seen a competitive exhibit before, so it was particularly necessary to make careful notes for the USA style critique that we gave at the end of the show. Another reason was that there were some problems in certain categories, such as thematics, where the exhibitors were not really informed as to what is necessary in a thematic exhibit. After a good deal of discussion the six thematic exhibits were moved out of normal competition and assessed under different rules. The exhibitors were sought out, where available, and a special attempt was made to acquaint them with the needs of thematic exhibits.

Early during the show I had been scheduled to give a seminar on traditional exhibiting and was pleased to see a standing room only crowd in a moderately large sized room. The questions were very good and since the judging had advanced to a reasonable point it was possible to make a number of comments that the exhibitors could relate to outside of the critique environment. As a matter of fact, some of the exhibitors commented after the seminar that they saw a lot of problems in their own exhibits and although their medal expectation was significantly lowered, they were very pleased to have received the boost in knowledge.

The Lesson. Where does this leave us regarding the normal direction of my comments in this column? Such a show as this gives an unusual insight into how exhibitors think of exhibits and exhibiting, given little or no opportunity to see examples of what the rules may require. The development of these exhibits in such a relative vacuum can be instructive in what areas exhibitors may find most confusing in the rules, as many of them had the rules available to study in advance.

So what were the problems that we found in the Cairo '91 exhibits?

First was the relatively common failure to make best use of the title page. This should not be much of a surprise, since it is a common failure in even some experienced exhibitors in US nationals. In this context, however, since FIP rules were being used, the exhibitor's failure to tell how he intended to develop the exhibit had a stronger effect on the final medal level, particularly in the 'development intensive' disciplines such as postal history.

Second, the development line was not always easy to follow, if indeed it was present at all. Assumptions, especially in postal history exhibits, that the sequence of development of the exhibit will be self-evident, are usually headed for disappointment. There are many different ways to develop the material being shown often dependent upon the material itself and its diversity. What may be logical to the exhibitor is not necessarily logical to anyone else.

When faced with the need for the development line to be laid out on the title page and then followed in the exhibit, some exhibitors complained that there was not enough space. Some even tried using more than one page for a title page.

There is an answer to this problem. One technique that could have been used is one I have recommended to many postal history exhibitors. The idea is to use the title page for the overall outline of the entire exhibit but to cover only the first part of that outline in detail. The subsequent parts may be shown in skeletal outline form only. When the new part of the exhibit is reached a part of the page may be used for an in depth outline of the part that is to follow, leaving space for some material on the page. In a postal history exhibit the material might be a cover that would introduce the section. In a traditional exhibit it might be a selection of proofs or some similar type of material which could be hard to place elsewhere. This approach allows the information to be located right at the beginning of the section to which it refers, avoids material-free pages, and gives a better idea of the total progress of the development of the exhibit.

A third problem with the exhibits was the lack of information that showed knowledge and personal study of the area. One exhibit had an original plating study of the one piastre stamp of the second issue; a study that had obviously taken the exhibitor many years of painstaking work. There was not a word to explain anything of the sort. He also had some exceptional cancellations from rare post offices, some being one-of-a-kind. Again, no write-up.

In an exhibit without any write-up it is very hard to credit the knowledge of the exhibitor. Yes, a certain amount of recognition must be given to how a person selects what is being shown, but that can only go so far. I have seen a number of exhibits over the years where the exhibitor has lots of write-up explaining the material on display, but elsewhere in the same exhibit some items are shown where the true nature of those items is completely missed by the exhibitor. That lack of knowledge is evident when items are normally explained at a given level of detail such that you would expect to find that treatment with other items of significance. When no write-up is given to show knowledge, it then becomes difficult to tell whether the exhibitor really knows his stuff.

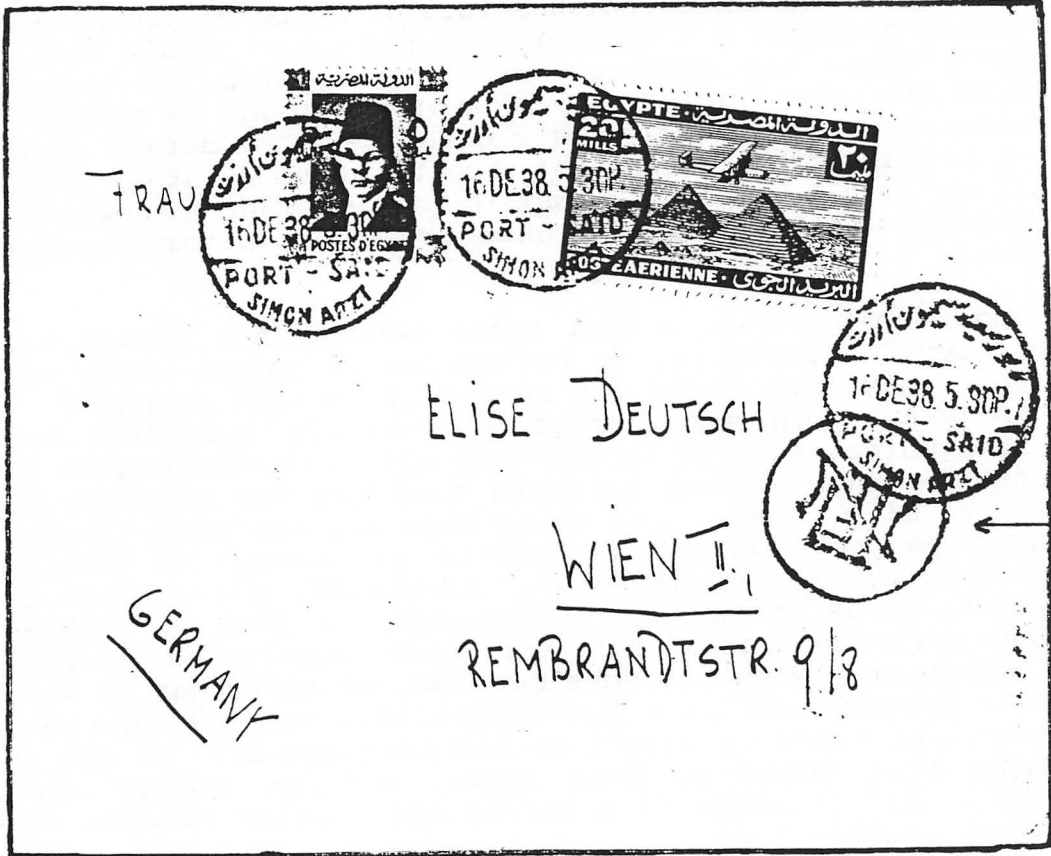
That same exhibit lost a very small amount, not enough to make a medal level difference, to his choice of pages. They were so HUGE that only four could fit into a frame that normally holds sixteen pages with ease. These were easily justified for the plating studies, such as is the case with Bolivian Condor issues and other reconstruction attempts that beg for slightly larger or special size pages. But these were all the same large size, and most people will admit that it is unusual to find eight covers mounted on a single page. In itself, the strange choice of page size was not a real problem but the lack of write-up to link the affinity that brought the items together on the page was more important. When the dust settled, we felt that it would be far more appropriate as a non-competitive exhibit in the Court of Honor, but since it wasn't we had to judge it. It was one of the many that would do much better without adding any more material. All it needs is a lot of observation of what makes a successful exhibit tick.

So the bottom line is this. Many exhibitors are told, get more material to get a higher award. Most of the exhibits at Cairo '91 were different. They had the material and a higher award will be the result as soon as they take the time to apply the lessons they learned from the exhibitions.

In all, Cairo '91 was the best national exhibition dedicated to the stamps of a single country that I have ever attended. It may be the beginning of something big.

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GREEK CURRENCY MARKS



This type of marking is often found on covers from Egypt sent to Central Europe in the 1930's up until 1940, when the mail was routed through Greece. In the past various theories have been advanced as to its meaning and origin. The latter problem was easily solved by reference to a dealer's box of Greek covers which contained a number of envelopes bearing this mark or one similar addressed to a variety of countries.

A member in Athens, Themis Dacos (ESC 220), immediately confirmed it was applied to show that the contents of the letter did not contravene the Exchange Control Regulations in force in Greece at that time. There is no sign of any cover I have seen sent from Egypt having been opened for inspection, in any case, why should the contents of a letter from Egypt bother the Greek Authorities. One supposes that external mail from Greece itself needed to be sealed at the Post Office in front of an official who would apply the cachet to the envelope.


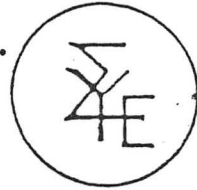
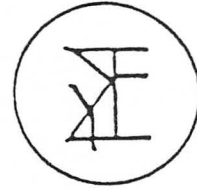
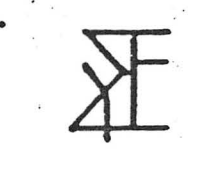

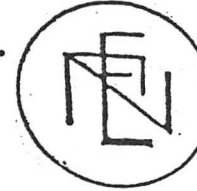


Themis tells me that the symbol is a combination of 3 of the following Greek letters :-

- 1. Y - the initial of the Greek word for SERVICE
- 2. E - ..do.. CONTROL
- 3. Σ - . do.. EXCHANGE
- 4. Z - ..do.. CURRENCY
- 5. Γ - ..do.. PROTECTION
- 6. E - used with 4 & 5 above is the initial of the Greek word for NATIONAL

AIR MAIL JOTTINGS No. 8

GREEK CURRENCY MARKS (cont'd)

There follows a group of marks originally collated and published in "PHILATELIA" of March 1991, the journal of the Hellenic Philatelic Society. They are all described as being used in Athens and give Earliest (ED) and Latest (LD) dates of usage. The cachets were struck in black (B) or violet (V), very occasionally in red (R).

	E.D.	L.D.		E.D.	L.D.		
1.		B. SE 36 V. JA 37 Y E Σ	AP 41 OC 40	2.		B. OC 36 V. DE 37 Y E Σ	OC 40 MA 40
3.		B. SE 36 V. AP 37 R. JA 38 Y E Σ	AU 40 SE 40 —	4.		B. FE 37 V. — Y E Σ	— —
5.		B. SE 36 V. JA 37 R. JA 38 E N Π	JU 40 FE 40 —	6.		B. OC 36 V. MA 37 E N Π	OC 40 AU 40
7.		B. AP 37 V. MR 37 E N Π	OC 40 OC 40	8.		B. SE 36 V. OC 37 E N Π	OC 40 OC 40

The symbol Y E Σ = Exchange Control Service

The symbol Π E N = Protection (of) National Currency

It would be interesting to log the mail from Egypt bearing these marks to establish early and late dates, and I would welcome hearing from members with details of their own covers. We would of course, share this information with the Hellenic P.S.

John Sears
ESC 188