



The Finnish Philatelist

Vol. 2, No.3, August, 1997 • Whole Number 4



A newsletter published quarterly by the Finnish Study Group of the Scandinavian Collectors Club

In This Issue

- Color Identification:
- Ed Fraser's Letter
- North Ingermanland Part 1:
- The First Issue
- New Issues from Finland

The Finnish Philatelist

This newsletter is published quarterly by the Finnish Study Group (FSG) of the Scandinavian Collectors Club.

It is free of charge to all members of the FSG thru 1997. A \$5 contribution to cover printing and mailing costs is appreciated. Membership inquiries for the SCC and FSG, and changes of address to:

Robert Lang
 PO Box 125, Newark, DE 19715
 E-mail: langsc@dol.net
 Newsletter Editor
 Roger P. Quinby
 PO Box 738
 Clifton Park, NY 12065
 E-mail: rpqinby@aol.net

Manuscripts and illustrations are welcome. Send all material to the Editor. While due care will be taken, no responsibility is accepted for the material submitted. For return of original submissions (pictures, slides, etc.) enclose a stamped return envelope. Manuscripts must be typed or formatted on 3.5 disks.

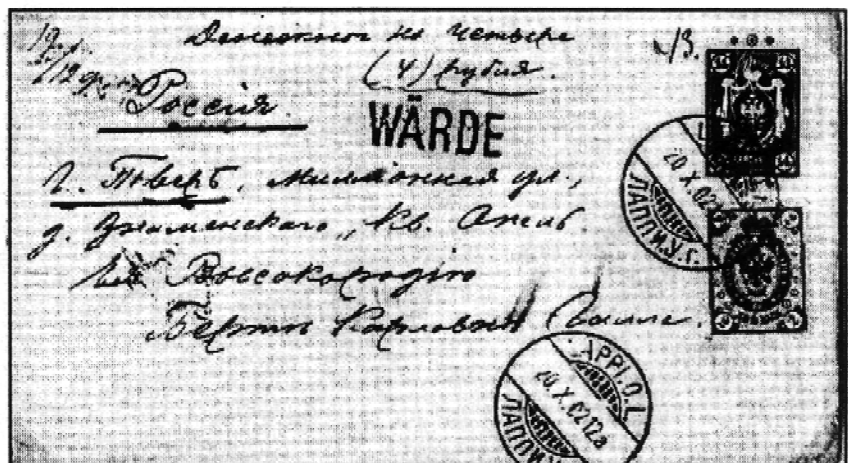
A NOTE ABOUT SLIDES

At this time we do not have the means of reproducing slides except to first make black and white prints. This process is expensive and slides will not be accepted for new articles. Thank you, the Editor.

Editor's Message

This issue of The Finnish Philatelist (TFP) features the first installment of a two part series on the issues of North Ingermanland. The next newsletter will cover the second issue and a chart of the plating errors of both issues.

Eric Jarvlepp of Ottawa has written a long letter with a number of thoughtful suggestions and comments. The first suggestion is that we establish a regular Question & Answer Column in TFP through which FSG members could exchange information. I endorse the idea as the well stated *raison-d'etre* for the Newsletter. For example, in the first issue of TFP we ran an article on registration labels. The article did not mention that registration labels or the postal clerks written notations were absent from insured money letters (WARDE or ARVO), although they were registered and a separate registration fee charged. What is the explanation for that? The following cover illustrates Eric's point very well. The answer must lie in some arcane postal regulation. It would be a service to all of us if someone would provide the reference and the answer.



Insured money letter to Russia with prominent WARDE in block letters without registration label or handstamp. Letter rate = 7 kop; registration = 7 kop + 2 kop insurance. In the top left hand corner is a hand written notation 19/12 gr. Does the number 19 refer to a registration number? Surely, the lower number refers to the weight in grams. The higher level postal service is marked with the handstamp. (From Kari Rahiala's Ring postal stationery collection, Ring Stamp and Postal Stationery Centennial May 1, 1891)

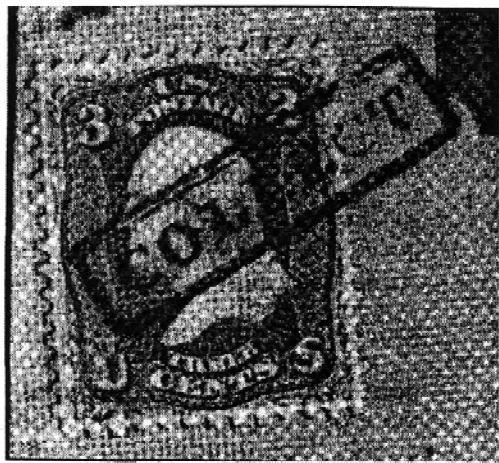
We continue to welcome and encourage your comments and suggestions. Production and technical problems remain. Our very limited budget is a continuing obstacle to implementing certain changes. We will do our best to improve TFP with each issue. We appreciate your patience and support.

Identifying Colors Is Tricky Business

by Barry Krause

Editors Note. The following article is reprinted from *Stamp Collector*, August 4, 1997 with permission from the Publisher. There is a wealth of relevant and valuable philatelic information in the stamp weeklies and monthly newspapers. Do you subscribe?

No two people see all colors exactly alike, according to some color vision experts. Even the same person's two eyes may perceive color shades a little differently from each other.



Is this a common rose shade of the 3 cent stamp of 1861, worth a dollar or two cancelled, the scarce pink shade worth hundreds of dollars, or the rare pigeon blood pink shade worth several thousand dollars?

In fact, some partially color blind people don't know they're color blind because they've learned to use the same names for the same colors that normal-visioned people see, although they may perceive quite different colors. I've seen estimates as high as 10 million different shades and tints that can be distinguished by the human eye, so is it any wonder that philatelists disagree on stamp colors? And different stamp catalog publishers, as well as collectors and dealers, may not mean the same shade of color when they use the same term.

They may look red to you, but the U.S. Parcel Post stamps of 1913 (Nos. Q1-Q12) are listed in Scott's catalog as "carmine rose."

Find a copy of the 15 cent Certified Mail stamp of 1955 (No. FA1) to see a stamp printed in red ink, according to Scott's editors.

Also, colors appear different under different light-

ing conditions, such as the atrocious fluorescent ceiling lights at many stamp bourses and stamp shops versus the natural daylight streaming in your window when you're looking at your stamps at home.

Differences in paper and amount of ink applied can cause apparent differences in shade. For example, a so-called "dry print" of a lightly inked stamp sheet will make those stamps look lighter in shade than normal because more the white paper shows through, even though they were printed from the identical batch of ink.

Shades abound for many early stamps that were made in the days when stamp inks were mixed by hand by employees who didn't always give much attention to getting a perfect color match, resulting in slightly different shades for practically every printing run.

Chemical contaminants can always creep into a batch of stamp ink even today, or the wrong ink shade can be used by mistake, and the "off color" stamps may slip by the quality control inspectors at the printing plant and postal facilities. If you're the lucky post office customer who gets that shade error when you buy some stamps, you may have stamps that are worth considerably more than their face value in the philatelic market.



Does this 3 cent Victory stamp of 1919 have the scarce deep red violet shade listed at \$600 MNH in Scott?

COLOR GAUGES

Color gauges are cards printed with patches of color shades that are frequently used to print stamps. Move your stamp around until you place it next to a color on the gauge which most closely matches it.

These gauges cost a few dollars for a set of cards illustrating about 150 or more color shades, but I've

found that beginning collectors often get more confused than helped by color gauge shades which have solid colors that appear different from the more delicate shades of engraved ink lines on intaglio-printed stamps.

Also, the same shade may look different on papers of different shades and if it is printed by different methods such as intaglio versus photogravure.

Be careful when using old color gauges because they may have faded from long exposure to light, or been discolored over the years by contact with chemicals such as watermark fluid or cigarette smoke. I've seen color gauges stained by glassine envelopes in which they were stored for a long time, undoubtedly by the interaction of the glassine's sulfur content with the printed gauge cards.

Or you might get a gauge that was poorly made with inaccurate shades to begin with, so you'll never know if its shades are "real" until you compare them with actual stamps of verified colors.

Many stamp collecting books have been published with color photos of stamps that may or may not be

accurate shade reproduction. Some excellent, but often expensive, encyclopedias of stamp shades have been prepared from time to time, and you may find one at your public library or for sale at your local stamp shop.

A REFERENCE COLLECTION

You can make your own little reference collection of sample stamps in known shades by buying cheap stamps that show their colors well. Monochrome (single color) stamps are best for this reference collection, which can be put together even with damaged stamps having thins or missing pieces, as long as their colors are true.

Then all you have to do to get an idea of a stamp's color shade is to compare it with the colors in your color reference collection. That's what stamp expertizing services do when they examine a stamp's shade for identification of its catalog number: They compare the submitted stamp's shade against their huge reference collection of genuine stamps with known

Letters and Notes

Ed Fraser Explains Color Descriptions

Recognizing different colors is a valuable talent for the collector. It is a talent that should be encourage and nurtured. However, the catalogue color descriptions for the 19th Century classic stamps reflect the reflect the rough names typically assigned by specialists in the particular issue at hand. There was never any intention to separate these with a Color Key, and nothing will get you into more trouble than doing it that way!

In the book *Finland, The Color and Printing Identification of the 1875 Issues*, Volume 1, by Herbert Oesch, English Edition, page 5, there is a good explanation of color in philately which I'll briefly quote from:

Here one must emphasize that the concept of color, in philately, is not a description of an *absolute color*, but a *printed label for the stamps belonging to a particular printing lot having a specific appearance.*" This means a specific overall printed appearance, [wear, graininess, uniformity, shinny-ness, how it appears to cover the paper, etc.] not colour appearance. Several paragraphs later: "*Hence, one must realize that stamps with the same color label are not always similar on color.*"

More Notes from The Editor

Herbert Oesch's book is highly recommended for collectors of the 1875 issues. It is available from The Scandinavian Philatelic Foundation or Jay Smith & Associates of Snow Camp, NC. Readers may find additional information on color identification from the APRL at State College, PA.

The APS Research Library is now coming on-line and may be reached via the APS Home Page at: <http://www.westnet/~stamps/aps.html> or the Scandinavian Collectors Club Home Page at: <http://www.nb.net/~downs/scc/scc.htm>

If you are not successful searching the library card catalogue on line, do not hesitate to write or email Ms. Gini Horn, APRL librarian. She is very knowledgable.

In the next issue of TFP, we will complete the story of NI stamps with an account of the more well known multi-colored second series. These stamps were widely forged; the last time in the early 1950's for the packet trade. In the next issue we will reprint an article from *The Posthorn* on Finnish perfins. There are 12 known perfins and several of these are very scarce. There will also be an article by Kaj Hellman on the Helsinki - St. Petersburg railway mail. This important article first appeared in a 1988 Finlandia show bulletin.

Northern Inkeri - North Ingermanland

By Harry Walli - Edited By Roger P. Quinby

Translated by Carita Parker



The inhabitants of Northern Inkeri (North Ingermanland - NI), lived during W.W.I, in an area located north of the Neva River. The early inhabitants of this territory were made up of the Yatja tribe and around the year 1000 of various Karelian tribes. To these were added, In the 16th Century, tribes from the Ayrapaa and Savo provinces. The NI villages still consisted after W.W.I of purely Finnish populations.

In the wake of the fall of the Czarist Empire, a struggle for Independence erupted among several national minorities, including the Inkeri population, which desired to gain either autonomy or to have its territory incorporated into the independent Republic of Finland. In 1917, after the March Revolution, these ideas began to take form among the people of NI. An Inkeri National Peoples' Committee was formed to act as a central governing body. However, this body was unable to function for very long and ultimately was forced, along with the majority of the Inkeri populace, to seek refuge in Finland.

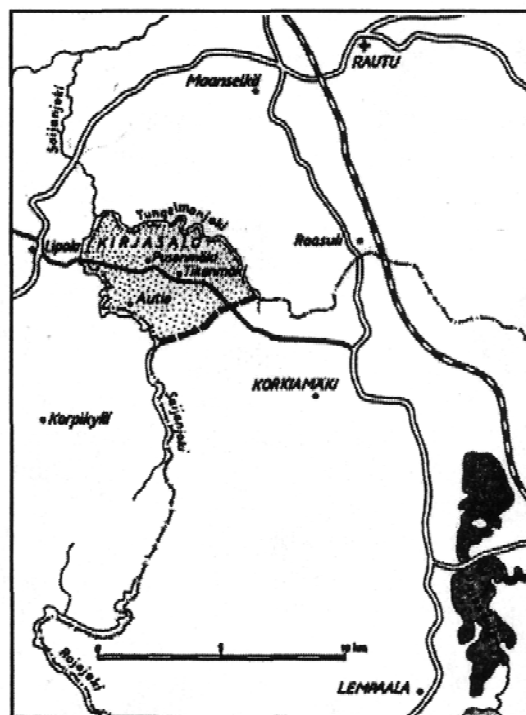
As a result of a meeting held in the city of Wiipuri (Vyborg), in November of 1918, a committee was chosen and from it three members, headed by Superintendent P. Toika, traveled to Helsinki to meet with Finnish government officials. The purpose was to introduce a proposal to incorporate the area of NI with Finland. The Finnish government, in turn, was less than agreeable to such a proposal and urged the people of NI to seek autonomy instead.

A Care Committee had been established to oversee the matters concerning NI, and the initial meeting was held on July 9, 1919 in Rautu. The next meeting was on September 14, in Kirjasalo, in NI. The purpose for this meeting was to confirm a larger committee with eight members. The first elected chairman was Committee-

man J. P. Kokko, who later resigned his post and was replaced on November 16, 1919, by Lieutenant-Colonel Y. Elfvingren, who became the troop commander for NI and who later was instrumental in the development and circulation of postage stamps in that area.

THE ARRANGEMENT OF POSTAL SERVICE

At the end of 1919, there were approximately two thousand soldiers stationed in Northern Inkeri (NI) and consequently postal service to Finland, where their families lived, became of utmost importance. Also, the income derived from the sale of stamps would be much needed and as it later turned out, became the main source of revenue for the Care Committee. (Editor's note: Approximately 65% of the revenues raised by the NI Care Committee, Fmk 237,593 out of a total of Fmk 362,873 were from the sale of postage stamps and other postal services.)



Area served by the NI volunteer troops from June 1919 until December 1920. Between July and August 1919, the troops controlled an area from the Finnish border to Lempaala. Thereafter, the troops withdrew to the area around Kirjasalo which was returned to the USSR as part of the Tartto Peace Agreement of December 6, 1920.

With this in mind, the NI Care Committee approached by letter, dated Jan. 3, 1920, the Finnish Ministry of Transportation and General Affairs, appealing for postal service between the two parties in question. Included was also a request, for the permission to issue Inkeri postage stamps under an approved model/style by the Finnish Postal Administration (PA).

The Finnish Foreign Ministry, which was consulted in the matter, denied having a say in any model/style, approved or otherwise, of NI stamps. In addition, several aspects of postal regulations were cited in the following statement:

From: The Ministry of Transportation, Jan. 30, 1920.

To: The PA about mail service with NI.

"With reference to a letter addressed to the Ministry on Jan. 3, concerning the NI Care Committee request for the issuing of NI own stamps in accordance with a model/style, approved by our PA. The council for the Ministry has reached a decision similar to that of the two other government agencies; namely that the business of approving a model/style is not the responsibility of the Finnish authorities. On the other hand, the council has agreed to the suggestion of opening postal service from NI to Finland. Furthermore, any other mail passing through Finland on its way to foreign lands, are to be furnished with NI own postage. This of course, if the Care Committee agrees to and desires postal delivery not only to Finland but to other countries belonging to the World Postal Organization (WPO). If yes, it should notify the Ministry of Transportation and the PA of Finland. Likewise, a response to the following inquiry is desirable:

- a) Willingness to abide by the International rules and regulations set forth in the official documents of the WPO.
- b) Determine in what currency the postal rates are to be carried out, in order to meet international regulations.
- c) Record keeping of the different face values of all own postage stamps in circulation.
- d) Willingness to accept responsibility for registered mail lost on its territory in the event of natural disasters and similar uncontrollable calamities. Further, to bear the added cost in accordance with international postal regulations, stipulated in article 8, paragraph 2.
- e) Proof of acceptance (receiving-receipts) available for recorded (registered) mail addressed to NI.

The Ministry of Transportation will relay all of this to the PA, which in turn is to carry it further to the NI Care Committee at its address in Rautu."

(Signed by): Minister Santeri Pohjanpalo
K. R. Salovius

The council decision to establish mail service was presented to the NI Care Committee at its meeting on Feb. 11, 1920. The opening of post offices in Korkeamaa and Kirjasalo was left up to Mr. Y. Kiisseli, a member of the Care Committee. A response to the council inquiry and samples of postage stamps arrived at the Ministry of Transportation on Feb. 29, 1920, and the statement that was issued by the PA on Mar. 16, 1920, read as follows:

"The NI postal authorities have as a result of a newly opened mail service with Finland issued its own stamps in seven different denominations; 5, 10, 25, and 50 p and 1, 5, and 10 Fink. In addition, NI has agreed to abide by all rules determined by international postal regulations.

The postal rates will be comparable to those presently in effect in Finland. All recorded mail will be handled in accordance with the Finnish regulations also. Enclosed to all main post offices, their branches and all small postal agencies as well as to those in charge of the postal railway service, samples of NI postage stamps."

In this orderly fashion, NI had established postal service with Finland and since the country was a member of the WPO, NI was able to send mail to other nations through there as well.

Regardless of the decision by the NI Care Committee to open a post office in Korkeamäki, this never materialized and Kohtakylä suffered the same fate. As a result, the Kirjasalo P.O. was the only one in NI and ironically, was not even located there (in the village of Kirjasalo) because of the proximity to the war zone which would have hindered the functioning of the post office. Instead, an office room became available in the Rautu Railroad Station on the Finnish side of the border, where the office remained until its final closing.

From there all mail addressed to NI was taken by messenger to its destination. For the return trip the messengers would collect the outgoing mail from NI and take it to Rautu. Here, the mail was furnished with postage and handed over to Finnish postal workers for further delivery.

In this manner the so-called Kirjasalo P.O. handled 50-60 pieces of mail a day, not counting the rather large volume of business mail generated by the Inkeri Regiment. The Postmaster was farmer Ville Tapanainen.



Gummed "Malli" overprints, including the inverted 1 mk is proof that more than 500 specimen sets were printed.

FIRST ISSUE

The foremost condition in establishing postal service between Finland and North Ingermanland (NI) was, according to the Council decision, the fact that all mail from the NI Post Office to Finland and on to other countries was to be franked with NI postage stamps.

The sketching of the stamps was made by Lt. Frans Kamara, who had learned his drawing skills in St. Petersburg. The sketches were identical to the Saarinen design, only the lion was replaced with the Inkeri Coat of Arms.

THE STAMP SAMPLES

A series of more than 500 stamp samples were sent to the Finnish PA. To these were added a black overprint, MALLI, (meaning model or sample). Workers attached the stamps to pieces of paper strips, measuring approximately 115 x 163 mm, with a headline text in Finnish and Swedish: "The Northern Inkeri stamp models." The strips with the stamps on them were mostly used on general mail. Of unknown reasons, several strips with single stamps on them were also in circulation.

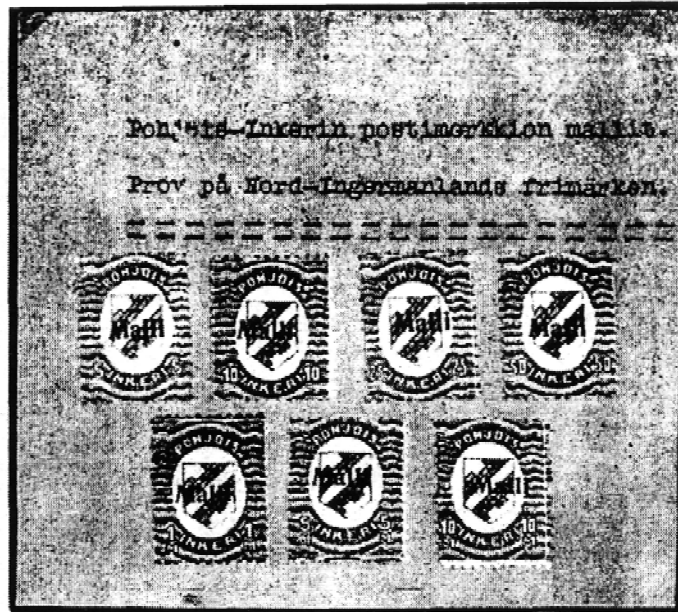
THE MAIN SERIES AND THEIR ISSUES

The first Issues in the main series consist of the following small values; 5 penni green, 10 penni red, 25 penni brown, 50 penni blue, and three larger values; 1 Fmk red/black, 5 Fmk violet/black and 10 Fmk brown/black.

Value Stamp	Printed	Revenue
5 Pen	200,000	10,000 Fmk
10 Pen	200,000	20,000 Fmk
25 Pen	200,000	50,000 Fmk
50 Pen	200,000	100,000 Fmk
1 Fmk	10,000	10,000 Fmk
5 Fmk	2,000	10,000 Fmk
10 Fmk	1,000	10,000 Fmk
Grand Total	813,000	210,000 Fmk

In an article published in the Finnish Stamp Publication of April 15, 1920, there was mentioned an increase in the number of printed NI postage stamps, which is above the amount stated by the Care Committee. The denominations are according to the table below as follow:

Earlier the quantity of the printed denominations had been given as 125,000 for each penni denomination, 7,500 of the 1 Fmk, 1,500 of the 5 Fmk and 1,000 of the 10 Fmk. Any documentation pertaining to the acknowledg-



About 500 sheets of NI stamp samples were distributed to at Finnish main and branch post offices and the postal railway service. The first issue samples had the overprint, MALLI (specimen) in the middle. The 1 Fmk value in the main series is known to have an inverted overprint.

ment of the stamp shipments have not been found among the Care Committee archives. The Viipuri Kirja - and Kivipaino Company (which handled the printing), submitted an invoice on March 1, 1920, on which the billing was for 819,000 stamps, a total of 4,570 Fmk. According to this Invoice, the volume printed exceeds by 6,000 the listed amount. This also includes the number of stamp samples but the exact amount has not been determined, although, the shipment is thought to have contained at least 500 series of samples or specimens for a total of 3,500 stamps.

A circular from the Finnish PA states that samples were to be sent to all main post offices, a total of 40 in 1920 - all branch offices, a total of 16 - all other small postal agencies, a total of 414 - and finally, to all postal railway districts, a total of 7 - which totals 477. In addition, stamp samples were given to all departments within the postal service and many stamps had also been left unused. In light of this, the amount of 500 is to be considered a conservative estimate.

Furthermore, it has been discovered that 6,125 stamps from the second issue consisting of 875 sets of specimen or sample series were sent. Let us assume that equal amounts of samples were mailed out from both series; thus the total volume printed may come close to previous calculations.

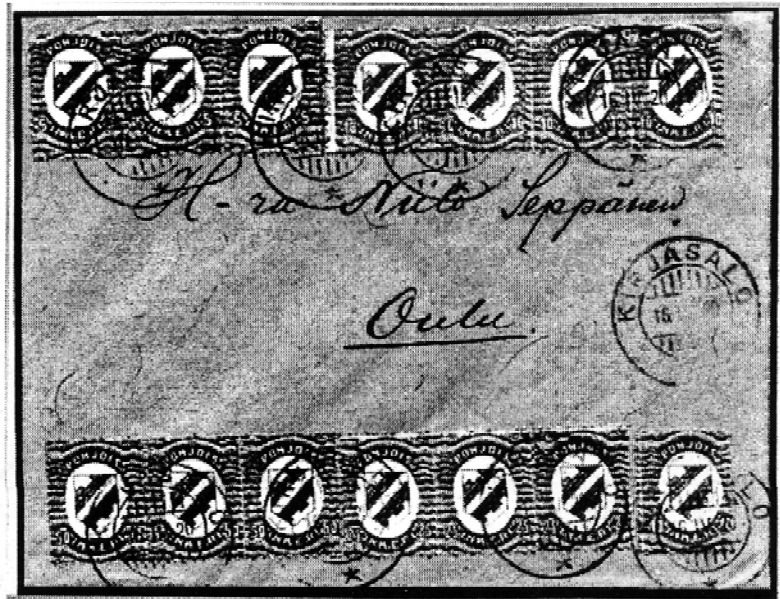
The monetary value of the printed stamps was 233,000 Fmk. From this we gather, that there must have been stamps of higher value than those listed in the chart. Unfortunately, the exact amounts of the various printed values and those sold through the postal service, cannot be determined. Instead, we can only assume the following:

- 1) The first set of the series printed was equal to 819,000 postage stamps, of this a series of at least 500 or 3,500 stamps or more had been used as samples.
- 2) The amount of stamps sold was equal to 233,000 Fmk and,
- 3) The numbers printed in the chart are more or less accurate, although higher denominations were printed in somewhat greater quantities.

Again, it was mentioned in the Finnish Stamp Publication of April 15, 1920, that the supplies of some NI stamp denominations had already been exhausted. In an ad in the same paper, NI stamps are offered at the following prices: 5 - 50 p (penni) for 4.50, 5 p - 1 Fmk for 17.-, 5 p - 10 Fmk for 125.- and in the next issue: 5 - 50 p for 5.-, 5 p - 5 Fmk for 125.-. After this, only smaller series of denominations are offered, occasionally up to 5 Fmk. From this can be gathered, that of the 5 and 10 Fmk stamps only small numbers had been printed and of the 10 Fmk ones, considerably fewer amounts had been printed, compared to the 5 Fmk stamps.

Editor's Note: Following this discussion there are several charts and statements of account to the effect that the number of 5 Fmk stamps printed was 3,000 and the number of 10 Fmk stamps printed was 2,500. The author indicates that these stamps together with 9,000 sets of the penni values and 2,500 1 Fmk stamps were given to Col. Elfvingren as salary payment. The value of the stamps is stated at Fmk 33,000 (1920 Fmks). The Elfvingren collection of postage stamps was later sold to foreign buyers, mostly in the Netherlands. *Normaanid Facit* accept the larger number of 5 and 10 Fmk stamps as the actual number of stamps printed and distributed.

The 1994 *Scoff Catalogue* values the 5 mk issue at \$90 mint and \$100 used; the 10 mk issue at \$175 mint and \$190 used. 1994/5 *Norma Special Catalogue* prices the 5 mk at 1000 Fmk, MNH; 600 mint, and 1100 used. The 10 mk is priced at 1500 Fmk MNH, 900 mint and 1700 Fmk used. Because most covers are philatelic, they are priced only slightly more than a single used stamp off cover. Accurately franked commercial covers are scarce and command substantial premiums.



Typical over franked philatelic cover with multiples of the penni value from Kirjasalo, 16. IV. 20, to Oulu, backstamped, 19. IV. 16. According to the NI postal agreement with Finland, Finnish stamps were not required to carry letters from the NI border to destinations within Finland.

THE MODE AND THE LOCATION OF THE PRINTING

The first issue was printed by the Viipurin Kirja - ja Kivipaino Oy, situated on Uudenportinkatu 7, (Newgate Street) in Viipuri. Although the company had been founded as early as 1887, it was still a rather small and modest operation. The manager was G. A. Svendblad and the printing was done by Lithographer Antti Rakkolainen. An observer from the Care Committee was present during the printing and upon completion of the project, the printing stones were destroyed.

TEST PRINTS

An actual test print (proof?) is unknown but some collectors may have a 25 p stamp printed on thick brown paper with various overprints or parts of an overprint. One example is believed to have the word KOITTO (usually means trial or test) on it. Consequently, it has been assumed that such are trial prints, when actually they are last minute (before printing) level drawings and revisions made on craft-type paper (also called "waste" paper), used for candy wrappings by the KOITTO candy factory.

THE MAKING OF THE PRINTING STONES

There is no information whatsoever available in the stamp archives about the making of the stones. Only a

Careful visual inspection of the mint sheets will indicate the use of a primary stone, made by drawing or engraving, for all common values. Since the imprinted area of the stamp is considerably rougher and less discernible than for instance, the 1918 Vaasa-type designs, it can be assumed that the primary stone was made by drawing. From it, drafts were made and transferred to other stones and onto these were drawn the face value in each series. In this way the primary stones came into being.

In making the penni values drafts were taken of the primary stone and transferred 10 times onto a larger stone and then laid side by side. This larger printing stone, became the first, secondary stone and from it 10 drafts, forming 10 lines were made and these drafts, in their turn, transferred onto a still larger stone.

Since two mint sheets containing 100 stamps each have been discovered, a draft of one 100 must have been made and then transferred onto the same stone, next to the other one. In this way, a stone with 2 x 100 stamp impressions was made. The space between each of them is about 0.5 mm.

The corner stamps have been known to have tiny remnants of cross markings, having served as positioning guides in the printing process. These are most noticeable in the bottom-right corners of the sheet (resembling L- shapes).

Depending on the process, the stamp imprints on the secondary stone have a greater or lesser deviation, a primary deviation. In a grouping of 100 there are secondary deviations on every vertical line and in the final, complete group of 100, a third (degree) deviation. A group consisting of the most considerable primary deviations and one with secondary ones, have been compiled into a reference/table further on in the text. (Editor's Note: This table will appear as an appendix at the end of Part 2.) A third degree of deviations have not been listed, because of the difficulty in obtaining wholly complete sheets and in the case of some main series, downright impossible.

The mk value printing stones were probably made much in the same way as the penni ones, minus any third degree deviations, since the stone held only one, 100 group or series. Also, one stone was made for each different color. On the 1 Fmk field-post types 10, 91 and 100, on the bottom oval is a red cross marking which served as a kind of centering guide in the making of the stones and afterwards, for some reason was not removed.

Sometimes sheets with very light ink impressions are discovered and in some places, runaway colored ink has made for an untidy appearance.

THE PRINTED SHEET

The penni value printed sheet consisted obviously of two 10x10 groups of stamps each, separated into mint sheets. Often on these sheets there is a colored line either on the left or right-hand side, caused by the paper touching the ink guards. The size of the print sheet was 442 x 283 mm. The size of the imprint is 19.5 x 25.5 mm and the overall dimensions of the stamp area is 199 x 258 mm.

On the MARKKA (Fmk) value mint sheets the colored lines are above or below the imprinted area. This in itself, points to the use of special printing stones, and furthermore, when one takes into consideration the minor quantities printed of the FMK values, it can safely be assumed that these were printed on stones holding only 100 impressions. The size of the sheet is 220 x 283 mm.

INK COLOR

Although there is no information available about the ink colors used in this process, the overall results are most pleasing considering the fast pace by which the printing was done and there are few deviations in the appearance of the various sheets. The many different hues, occur mainly because of the color variations in the printing stones. There are also no discernible color variations in the different batches of ink, used in the printing. Rather, it seems likely that in some instances, a new Ink formula was tried.

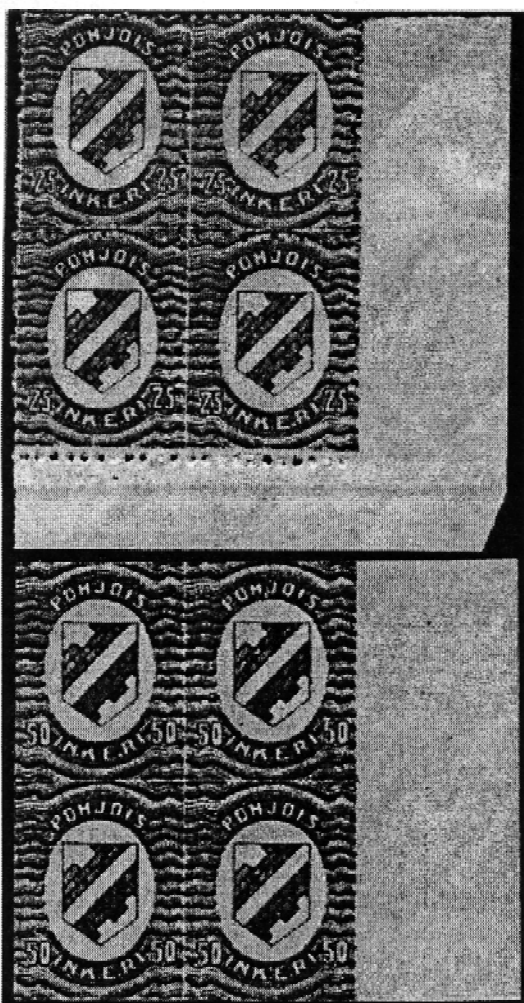
PAPER AND GUM

The printing paper is without watermarks, It is rather thick and of medium strength (approx. 0.065 -0.08 mm), surface somewhat uneven and translucent, slightly yellowish, smooth paper. It contains a 100% bleached mix of paper pulp (wood sulfite cellulose). The sizing used is a type of resin glue containing no starch.

The printing equipment was positioned vertically in regard to the stamp. The maker, unknown. Any folds, i.e. those with a fold or crease, are known to be rare. The gum is white and for most part, smooth and even, presumably applied by machine. The consistency points to a rather pure gum Arabic. The layer of gum is very thin, approx. 0.005-0.01 mm.

PERFORATIONS

The stamps were perforated on May 11,1920 by line perforation at the place of printing. Besides the well-made ones and those that are satisfactory in appearance, there



Top: 25 pen block rough perforations.
Bottom: 50 pen block imperforate.

are a number of faulty perforations caused by some interference in the apparatus, lack of skills on the part of the personnel or by hasty inspection practices.

The most essential perforation errors are the imperforate rows of stamps and the numerous broken and double perforations, located in the centers and edges of the sheets. Any adverse motion during the process of perforation has created changes in the size of the stamps. The widths of the stamps vary from 17-22 mm and the lengths from approx. 24 - 28 mm. Too short or tightly spaced perforation needles on the apparatus also lead to a partial imperforate of the corners. There are also known to be blind and rough perforations.

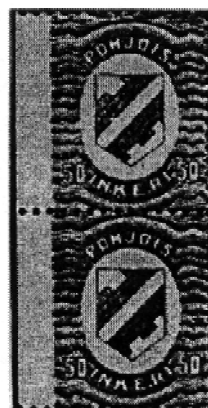
The NI Care Committee person in charge of postal matters and the Kirjasalo Postmaster, allowed interested parties, i.e. collectors and dealers to check the stamp supplies and those with the erroneous perforations, which from a purely technical point of view represent rejects, were sold at face value. At least one totally imperforate



Centerline imperforate.

set of sheets was presumably among the stamps given to Lt. Col. Elfvingen as salary compensation.

The 25 p stamps have the most imperforates, followed by the 10 and 50 p stamps. The 5 p, on the other hand, is more of a rarity. There were only 2-3 sheets of the Fmk value imperforate. Only one set of a series is known to exist of used (cancelled) imperforates and these on an envelope addressed to who else, but our old friend Elfvingen.



Left: Imperforate to left margin.



Right: Incomplete perforations to top margin

TABLE OF ITEMIZATIONS

5 PENNI GREEN 200,000

- a green (shades of)
- b yellow-green (shades of)
- c black-green

10 PENNI RED 200,000

- a pink
 - b red (shades of)
- Glossy paper found on lower series of (b)

25 PENNI BROWN 200,000

- a gray-brown (shades of)
- b brown (shades of)
- c reddish-brown

50 PENNI DARK BLUE 200,000

- a grayish-blue (shades of)

b dark blue (shades of)
c black-blue

1 FMK RED/GRAY 10 000
a red/gray (shades of)
b bright red/gray

5 FMK VIOLET/GRAY 3 000
a light violet/gray
b brownish-violet/gray (shades of)

10 FMK BROWN/GRAY 2 500
a yellowish-brown/gray (shades of)
b reddish-brown/gray

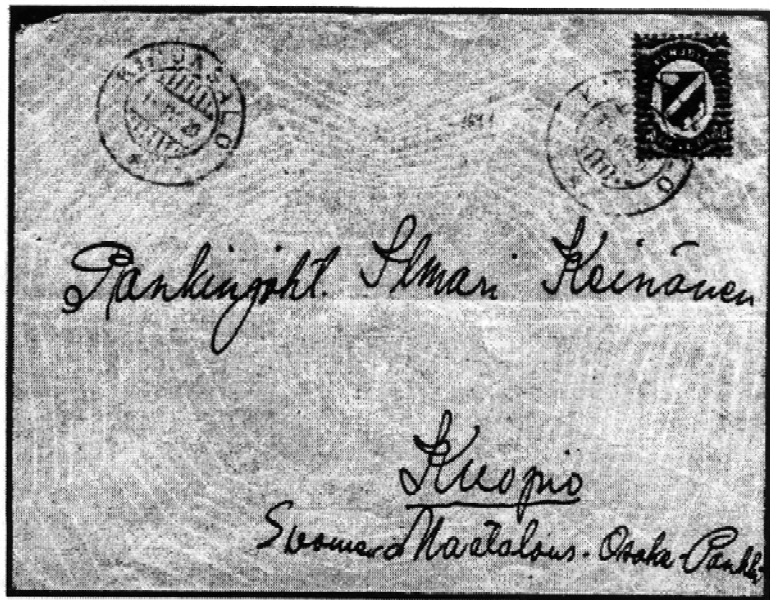
Plating errors and perforation errors will be listed as an Appendix following the text of the Second Issue which will be published in the next issue of TFP.

CANCELLED ITEMS

In order to cancel the stamps, a steel stamp was ordered from the K. Sundstrom company in Helsinki. It was a bridge cancel and had the date and the name KIRJASALO in block letters. The diameter of the stamp was 29.5 mm. Letters and other mail were cancelled with this stamp at first only in black ink. During the second series, colored inks were also used.

Most of the letters mailed from Kirjasalo have more postage on them than necessary and consequently, letters with the exact amount are more rare. Most of the letters are addressed to Finland but a large number have also been sent to foreign countries by stamp dealers. These pieces of mail have arrived at their destinations in due course and without any redemption (postage due) charges. There are some pieces of actual business mail, but most postally traveled covers were for collectors. A few letters sent by the Care Committee have a more business-like appearance but many of them contained only stamps for collectors.

The supply of the first issue Fmk (1,5 and 10 Fmk) denominations ran out rather quickly. As of July 4, 1924, substantial quantities of the penni values were left. A fraction of these had been cancelled to order in 1920. The leftover supply was sold to a stamp dealer for a price of 12,500 Fmk.



Top: The letter rate was 50 penni until April 12, 1920 when the rate was increased to 80 penni. From Kirjasalo, 1. IV. 20 to a bank in Kuopio; backstamped, 3. IV. 20. Commercial rate covers are scarce. Bottom: Cancelled during the 80 penni rate period, the four penni values on cover were the most common philatelic covers from NI. Backstamped at Teryoki, 9. VI. 20.

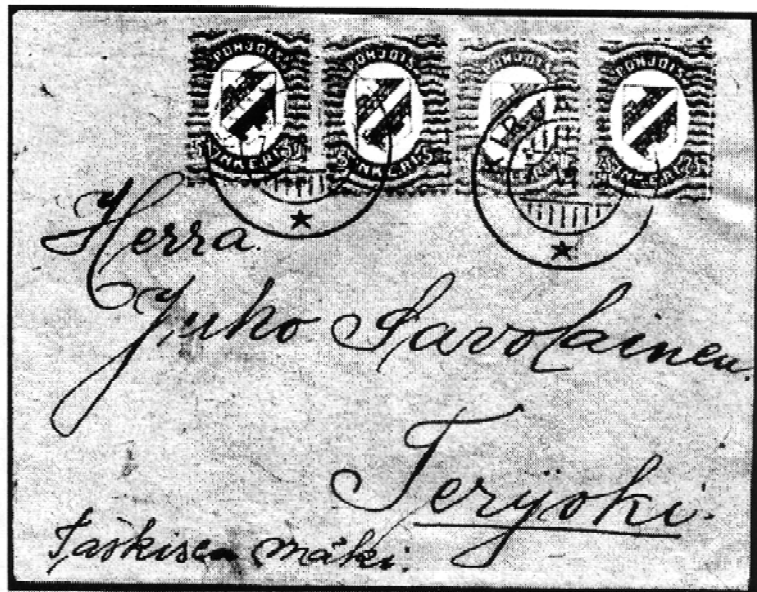


TABLE OF FIRST ISSUE PENNI REMAINDERS

5 penni	approx.	53,200 remainder
10 penni	approx.	73,900 remainder
25 penni	approx.	91,700 remainder
50 penni	approx.	98,400 remainder

(To be continued in the next issue.)

AINO MYTH BY GALLEN-KALLELA ON STAMPS RELEASED SEPTEMBER 5TH



A Booklet comprising three stamps, showing a Finnish masterpiece, the Aino Myth by Akseli Gallen-Kallela (1865-1931), was issued on Stamp Day, September 5th. This monumental work is in the collection of the Museum of Finnish Art, Ateneum. Pentti Rahikainen, who also designed the FDC and the First Day postmark, adopted the painting for the stamps. The cover of the booklet shows "Self Portrait" by Gallen-Kallela, painted in 1897. The face value of each stamp is FIM 2.80, and a surcharge of FIM 0.60 for the promotion of philately is added to the price of each stamp. The booklet costs FIM 10.20. It was printed at Carter Security Printing, France.

The Aino Myth is issued in the Pro Filatelia series. The former stamps of the series are "Children Playing on the Shore" and "Queen Bianca" By Albert Edelfelt (issued 1996), "Autumn Landscape of Lake Pielisjärvi" By Eero J Jarnfelt (1993) and "The Convalescent" and "Life in Green" by Helene Schlerfbeck (1991).

"My painting of the Aino myth will be a big one, two meters high and three meters wide. It will be in three parts within one and the same frame. The left-hand part shows Vainamoinen proposing marriage to Aino in the forest, the center part shows Aino, who jumps into the water having been caught by Vainamoinen, and mockingly escapes the clutches of the old man. The right-hand part shows the moment when the desperate Aino comes to the shore for a Bath, and the mermaids lure her into the water.' In these words the young art student Axel Gallen describes his plans in a letter to Mary Sloor, his beloved. The talented young man painted his first Aino triptych in Paris 1889, having finished his studies. Upon returning to Finland he sold the painting, which he, despite the acclaim it received, regarded as a failure. The State of Finland commissioned another version of the Aino myth; this painting was finished in 1891, and it is the one depicted

on the stamps in this issue. For this second and final version the artist sought inspiration during an extended honeymoon trip to Kainuu and the woodlands and shores of the White Sea. He used his long-time beloved, and now wife, Mary as a model for Aino.

Akseli Gallen-Kallela made several sketches and studies for his Aino myth: an oil painting made in 1890, is in the collections of the Turku Art Museum.

"Aino" was Gallen-Kallela's first large work inspired by Kalevala, the national epic of the Finnish people. During the same period he also painted "The

Forging of the Sampo" (1893). The works with a Kalevala motif form a central part of the artist's oeuvre. They have deeply influenced the Finn's perception of the characters and events of Kalevala.

Works By Gallen-Kallela have repeatedly adorned Finnish stamps. Among these we note the following works with a Kalevala motif: 1935, on a series of stamps issued in celebration of the 100th anniversary of the publication of Kalevala, we see two frescos, "The Defense of the Sampo" and "Kullervo Departs for the War", dated 1900 and 1901, respectively. They were reproduced for the stamps by the artist's son, Jorma Gallen-Kallela. Another fresco, "Ilmarinen Ploughing the Viper-field", was the subject of a stamp issued in celebration of the 1947 Paris peace treaty. In 1965, on the 100th anniversary of the birth of the artist, "The Fratricide" was reproduced on a postage stamp. (Stamps are pictured on page 12.)

STAMP FACTS

Issue date:	September 5, 1997
Price:	FIM 10.20 3 x (2.80 + 0.60) 600,000
Issue:	600,000
Designer:	The "Aino Myth": Akseli Gallen-Kallela reproduction for the stamps: Pentti Rahikainen
Perforation:	111/4x11 1/4
Format:	stamps: 28 x 49 mm (2), 34 x 49 mm (1)
Booklet:	1 22 x 69 mm
Paper:	stamps: stamp paper 102 g/m ² booklet covers: cardboard 250g/m ² Carter
Printers:	Carter Security Printing
Printing method:	offset 4/0
First Day Cover and postmark:	Pentti Rahikainen



CRANE SUBJECT OF NEWEST BIRD SHEETLET BY ERIK BRUUN

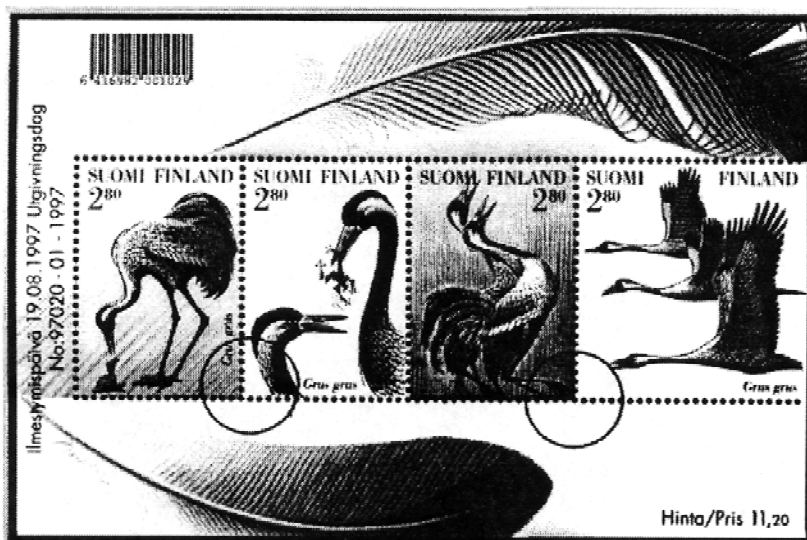
On August 19th, the Finnish Post issued a sheetlet comprising four stamps, all showing one of the country's stateliest Birds, the crane. The sheetlet was designed By Professor Erik Bruun. On the stamps he shows the crane in flight, performing its mating dance, with a frog in its beak, and together with its young. The face value of each stamp is FIM 2.80, the Booklet is sold at FIM 11.20.

The Cranes set is the third in a series of sheetlets, all designed by Erik Bruun in his own, characteristic style. The previous ones presented Wading birds (1996) and Aquatic birds (1993).

The family of cranes comprises some 20 species. Only one of these (*Grus grus*) is found in Finland. It can be seen in the entire country, the northernmost part of Lapland excepted. The overall color of the bird is ash gray, But the upper neck and throat are black, as are the feet, the wing feathers, and part of the tail. This big but shy bird builds

STAMP FACTS

Issue date:	19 August 1997
Face value:	FIM 11.20 (4 x FIM 2.80)
Issue:	700,000
Designer:	Erik Bruun
Perforation:	14 x 14
Format:	sheetlet: 120 mm x 80 mm stamps: 25.2 x 37 mm (3) and 35 x 37 mm (1)
Paper:	stamp paper, 102 g/m ²
Printers:	The House of Questa, England
Printing method:	offset 4/0
First Day Cover and postmark:	Erik Bruun
Price of FDC:	FIM 13.70
Ordering code:	97020



its nest in secluded marshlands and wildernesses, as far from intruders as possible. The bird stands more than one meter high, weighs 4-6 kilos, and its wingspan may exceed two meters. In flight its long neck and legs are extended. The Finnish cranes migrate to Spain and North Africa for the winter. They migrate in a wedge-like formation, Beating their wings in a lazy rhythm or gliding. Every now and then the wedge is broken, as the birds circle in upstreams to gain height with as little effort as possible.