

The

POST HORN

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SCANDINAVIAN COLLECTORS CLUB

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No. 4

“Handbok Over Norges Frimerker, Del I”

(“At last it is here” will probably echo in dozens of reports in the philatelic press on the appearance of the first volume of the Norwegian handbook. We can only add, Amen, to that. At least we don't have to wonder anymore, and the expectations and realizations have come into some sort of focus. By and large it is a good book, beautifully bound, printed on good paper; the picture material is exceptional (even here however the small die clichés are generally the largest p. 40), but—maybe this reviewer just expected too much, or maybe he is just a sourpuss at heart. At least from where he is sitting right now, it seems that the better part of valor is to take refuge in the time honored custom of passing the buck to Mr. Carl E. Werenskiold, philatelic scholar and a gentleman of the old school. His report, we feel, will treat the Handbook on his beloved Norwegian stamps with as much sympathy as possible.)

The Norwegian Philatelic Handbook carrying the above title has finally become a reality, and has already been sold out completely. The book is, to a large extent, excellent and contains much new information. However, there are many marring errors, most of which should have been avoided, since the corresponding correct information is available in Norsk Filatelistisk Tidsskrift and other easily accessible literature. A detailed review of the book was sent to Norsk F. T., where it appeared recently in the No. 6 issue, where the corrected diagram for page 78 of the Handbook, however, was spoiled by printing errors, the correct diagram to appear in an early issue. Since many of the corrections suggested in that review are in the nature of rewording of the Norwegian text together with explanations, a verbatim translation to English for the Posthorn would obviously be impractical, and the reader looking for fuller details is therefore referred to the review in Norsk F. T.

The following definitions on p. 7-10 are faulty:

Annenoriginal, Annullering, Blokk, Etsing, Felling, Försteoriginal, Moderklisjé, Signetstempel.

Let us, by way of a more or less general correction, consider here the following fundamentals:

A first original die may have either complete or incomplete text. If the text is incomplete, it becomes necessary to reproduce, from the original, a second original, on which the text is completed by engraving. Such a "complete" second original is, in turn, reproduced to furnish the necessary number of printing clichés. If the text of the first original is complete, no second original is necessary (except in lithography). The first original must be of steel, if it is to be pressed into lead for the production of matrices. If softer matrix material, such as wax, is to be used, the first original could be of less hard materials, such as wood, if so desired. The production of a second original die for the older Norwegian stamps was accomplished by electrotypy, stereotypy or lithography. In electrotypy we encounter the Norwegian term "felling", which here means the chemical precipitation of a metal, such as copper, on a matrix (impression from a die), in an electrolytic bath, say of copper sulfate solution, under the influence of an electric current. In stereotypy we have no "felling", but in its stead a casting procedure. An impression from a die is made either in gypsum, or more commonly in a material resembling paper maché, and the matrix thus formed is dried and used for casting reproductions in typemetal, by pouring the molten metal into the matrix. In the case of the first Norwegian typemetal stamp, the matrix was of copper.

In lithography, the first original is usually a "complete" drawing, which is transferred in multiple, for practical reasons, to a small stone, which thus forms a second original ensemble for further image transfers to the final printing stone.

The word "mother cliché" must be used with circumspection, since it is not confined to a first original, but may also refer to a second original, or occasionally even to other dies preceding the production of the final printing clichés. A description of plate making techniques based on long and exacting preparatory work is available in Norsk F. T. 1961, p. 108-111, 129, 132-134, 165, 168, and 187-189. Defective illustration on p. 165 was corrected in Norsk F. T. 1962, p. 31. The reader is urged to refer to this article for a fuller understanding of this subject.

Pages 13-14 on lithography are difficult to deal with in a general way, since many variations in working procedure are possible. The stamp image can either be 1) drawn on the stone with a greasy ink, 2) etched directly on the stone with an acid, or more commonly 3) transferred to the stone from a drawing executed in greasy ink. The stone is wetted and inked during the printing. The ink "takes" on the stamp image only, but is repelled by the other, wet parts of the stone. This printing principle is physical, not chemical, since no chemical reaction occurs during the printing. After transfer of stamp images to the stone, but before printing, the stone is treated, in several steps, with gum arabic solution, weak nitric acid, etc., with subsequent washing, for the purpose of rendering the stone outside the stamp images more porous. This and the final treatment with gum solution increases the absorptivity for water in the non-image parts of the stone and thus inhibits unwanted ink smudging on those parts. For further information consult Whetton: *Practical Printing and Binding*, p. 174-249; *Aschehougs Konversationsleksikon*, 4th Ed., vol. 12, p. 589-590; and *Salmonsens Konversationsleksikon*, 2nd Ed., vol. 15, p. 911. A concise description with good illustrations is also found in *Aftenposten's "Frimerker som hobby"*, p. 94-98, where, however, the part on etching is somewhat misleading.

Page 13: Paragraph "Som man forstår," etc. should be cancelled, since situation is far too complex to permit brief treatment.

Page 14: Last paragraph.

4 Skilling 1855 matrix was of copper. In later (Johnsen) issues, either gypsum, or more likely, special paper matrices were used.

Page 16: Next-to-last paragraph.

It is unlikely that any "engraving of cliché" took place. It appears far more reasonable to assume that 4 drawings were made (reduced from original drawing), which were transferred to an auxiliary stone ("second original") and from this to the printing stone proper.

Page 17: Next-to-last paragraph.

First three lines are misleading. The first handmade paper (Norway #1) was to be of "reenhamp" (see Posthorn, Jan. 1953, p. 6-7), where the raw material could consist of old rope, certain kinds of sail canvas and the like. "Kluter" (rags) used in other papers, were usually of linen or cotton from old clothes, certain kinds of canvas, etc. (See Aschehougs Konversasjonsleksikon, articles Lerret, Seil, Seilduk and Seilgarn.)

Page 18: Handmade paper.

Lion watermark in Norway #1 was pressed into the cloth, not woven into it. (See also p. 46, second and fifth paragraphs.)

Page 19: Watermarks.

The lion watermark was pressed into the cloth, not woven into it. In the issues from #2 onward, the watermarks were soldered onto, not woven into, the metal cloth.

Page 20: First paragraph.

The sentence "Vannmerket kan," etc., should be changed to: "The posthorn watermarks II, III and IV were pressed into the paper without the use of the "dandy roll."

Page 20: Paragraph c.

Vertical watermark occurred due to the same method of cutting the paper as in paragraph a, and not by an error of manufacture. The two paragraphs should therefore be combined.

Pages 38-43: Veiledning

is excellently written and illustrated, and will certainly prove most helpful to many collectors. Some errors do occur, however (see below).

Page 39: Taggingen (=perforation).

This should read: "Perforation is usually 14½:13½ for all issues here. However, perf. 13½:12½ occurs, but is rare, in 1886/93—3 öre plate IV and 5 öre plate IVa.

Page 41: 10 Øre.

Under Nk. (Norw. cat.) 36 and 37 it should be: 300 types. (For justification see following remarks to pages 267-269.)

Page 42: Third paragraph.

"Plate III" should be "Plate II".

Page 68: Paragraph b, and page 62.

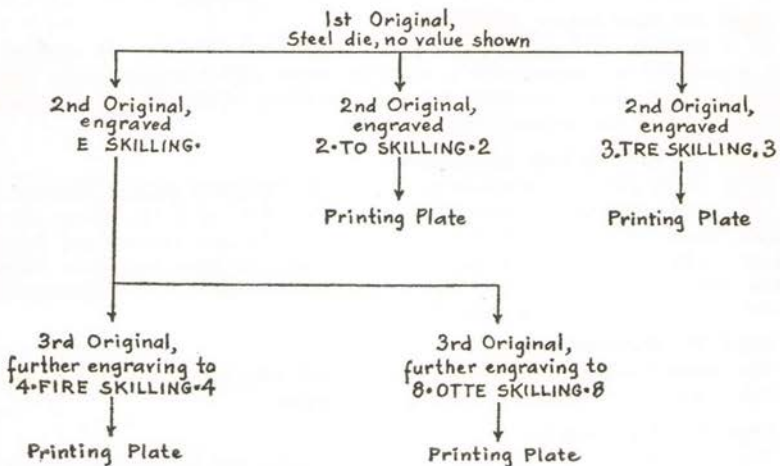
Octagonal Christiania was, as far as can be ascertained, a town marking, and not a ship cancellation (as believed heretofore).

Page 77: Third paragraph.

"1. original" should here be "2. original". Compare foregoing remarks (in this review) regarding first and second originals. (Note Norwegian method of writing ordinal numbers, 1.=first, 2.=second; etc.) The following change is also necessary: "From these two third originals were then produced (by "felling") 100 clichés for each of the two plates."

Page 78: Diagram.

The "felling" diagram is faulty and should be changed to:

**Page 78: Next paragraph, and page 81.**

The description of the plate is incorrect and should be changed to: "Each of the printing plates consisted of 4 individual smaller plates of 25 clichés. The copper ("felling") shells for these were filled with type metal and soldered onto 4 brass plates. Total thickness for plate with clichés was about 2.5 mm. The 4 brass plates were then bradded to a thick wooden foundation, making the whole assembly type high. For further information see Norsk F. T. 1961, p. 132.

Page 136: Originalene

Statement "Originals, according to the contract, should be engraved in stone" is erroneous, since the contract (Norges Frimerker 1855-1924, p. 35-36) mentions neither originals nor engraving, but merely states "The stamps are to be printed — — by lithography." — "200 impressions from the gravure" in the next paragraph is unfortunate for the same reason.

Page 181: Illustration of Original Die.

That the original die did not look like that, but was reversed, was shown in Norsk F. T. 1961, p. 109-111, where the entire plate making ("felling") process was described and elucidated by illustrations and a table. How then, can it be, as stated on p. 301, that Norsk F. T. 1942-62, among others, has been consulted in the writing of this handbook?

Page 184, 222 and 258: Size of stamps.

The variation in the size of the stamps is due to the varying size of the clichés, and is not due to the paper. Incontrovertible proof of this, by means of accurate measurements, was presented in Norsk F. T. 1953, p. 99; 1957, p. 4-6; and 1961, p. 129, 132-134, where an explanation was also given of the cause of the variation in size of the clichés.

Page 212: Illustrations of types.

The types are completely misnumbered. Lower group of ten must be re-numbered 1-10, and the upper group of twelve to 11-22.

Pages 259, 261 and 262: Illustrations of types.

The illustrations are unfortunate in that one is likely to be misled by the various distances between the zero and the adjacent right frame. The illustrations should have been prepared via some photographic process, and not by free-hand drawing.

Pages 267-269: 10 Øre.

The expressions "first plate," "two new plates," etc., are misleading, in that there really were 3 plates of 100 clichés in each of the three printing stages. It would therefore be better to say: "The three plates used in the first printing stage were retouched," etc., and **not to new plates**. The same three plates in retouched condition, were employed in the second and third printing. The theory presented about initially two plates and later three plates is unnecessarily complicated and quite untenable. That there were three plates in all three printing stages is plainly evident from my work for many years with this issue, where during the collection of type variants, I employed probability calculations repeatedly in order to determine the actual total number of type variants. The methods were described in Norsk F. T. 1952, p. 183-184; 1953, p. 71-74 and Posthorn, Apr. 1953, p. 23-24 (early results with the "proportion method"), and Norsk F. T. 1957, p. 123-132 ("increment method"). It was pointed out that these methods permit the stamps themselves, through their "behavior," to designate the answer as to the total number of variants. It is thus no longer necessary to rely on guesswork. These two methods have one thing in common, and quite logically so, namely that the number of duplicates increases enormously, and in a degree that can be visualized by calculation, when one, in collecting type variants, approaches a complete collection. That no individual collector has managed thus far to set up more than about 190 type variants in first and second printing stages, is easily understandable, since these stamps are much more difficult to find than those of the third printing. The type collections in the early printing stages therefore grow much more slowly. That one requires thousands of "type-clear" stamps, more than any collector has likely had at his disposition, is shown in Table 1 in Norsk F. T. 1957, p. 128-132. The result, therefore, is that existing type collections in first and second printings are of necessity only a little better than "half-way" collections, long and arduous work notwithstanding. From the fact that one after many years of effort has set up a type collection with about 190 variants, it is not logically admissible to draw the conclusion that one now must be near the goal, a complete collection of an assumed total of 200 variants. Let us compare an imaginary case, a man setting out to row across the Atlantic **without map and instruments**. After rowing for 14 days, he reasons (?) that he must now surely be almost across the ocean. Such a conclusion is, of course, quite illogical and inadmissible. With the type collections of this kind we also need "map and instruments," and the only such known to date are the probability calculations referred to above. As already mentioned, these show that there were 300 type variants in all three printing stages. Johnsen has figured he needed three plates, and has started out with exactly that number. Compare last sentence on page 271 concerning Norw. Cat. #38.

Page 269: Watermark.

The sentence "Once in a while the watermark is indistinct," etc., is incorrect. The watermark is as a rule indistinct, and even by copious use of benzine it can, as a rule, not be seen. A special method is necessary (about 80% effective), described in Norsk F. T. 1952, p. 126-128, and Posthorn, Oct. 1952, p. 53-56.

Page 299: Table III

Paper E in 53III is always **without watermark**, and not with watermark I as indicated in the table. See Norsk F. T. 1957, p. 62-64.

* * *

There is obviously **no pleasure** in pointing out these errors, and it is to be hoped that similar avoidable errors will not appear in the forthcoming Del II (Part II).

—Carl H. Werenskiöld

Norwegian Railroad and Steamship Parcel Stamps

By Frederick A. Brofos, #497

Part VIII

The distractions of life in the country (having moved from the Manhattan anthill into the wilds of New Hampshire) have delayed the continuation of this series of articles. However, the many requests from collectors here and abroad have at last made me get out the old typewriter again and continue the catalog of Norwegian State Railroad stamps from where I left off on page 23 of The Posthorn, volume 18, number 2.

1914. Perf. 11½.

- | | |
|---|----------------------------------|
| 42. 3 øre black and pale violet | 50. 50 øre black and grass green |
| 43. 5 øre black and light aquamarine | a. error: double perf. at left |
| a. black and pale sea green | b. black and yellow green |
| 44. 10 øre black and lemon yellow | 51. 60 øre black and deep yellow |
| 45. 20 øre black and grey (shades) | a. error: imperf. at left |
| 46. 25 øre black and light br. (shades) | 52. 70 øre black and deep green |
| a. black and orange | 53. 75 øre black and blue-violet |
| 47. 30 øre black and pale pink (shades) | 54. 100 øre black and orange |
| 48. 35 øre black and pale orange | a. retouched numerals |
| 49. 40 øre black and greyish blue | 55. 200 øre black and emerald |
| a. black and saxe blue | 56. 500 øre greybrown and gold |



A spectacular retouch. No. 54a. (At right)

1914. Perf. 9.

- | | |
|----------------------------------|---------------------------------------|
| 57. 3 øre black and pale violet | 62. 30 øre black and pink |
| 58. 5 øre black and light blue | a. black and flesh |
| a. black and pale green | 63. 40 øre black and blue |
| 59. 10 øre black and yellow | 64. 50 øre black and dull grass green |
| 60. 20 øre black and grey | 65. 70 øre black and deep blue-green |
| 61. 25 øre black and light brown | 66. 100 øre black and flesh pink |

In order to help out temporary shortages of certain values, various stamps of the preceding issues were bisected. The following have been seen tied on piece. Cut diagonally: nos. 41, 44, 45, 47, 50, 52, 54, 59, 62. Cut horizontally across center: nos. 44, 54.

The stamps of this design, in use since 1897, now give way to a more modern one. They do, however, make a small reappearance later on with added surcharges (nos. 100 to 102).

Issued November 1, 1927. Withdrawn April 30, 1929. New design. "NORGES STATSBANER" in two lines across top, beneath which is a crowned winged wheel. The rest of the design is a value-tablet inscribed "Å BETALE" (i.e. TO PAY) at bottom, and the denomination in the center. Printed in sheets of 100 stamps. Perforated $11\frac{1}{2}$.

- | | |
|-----------------------------|---------------------|
| 67. 10 øre carmine | 70. 80 øre carmine |
| 68. 50 øre carmine | 71. 100 øre carmine |
| 69. 70 øre carmine | 72. 200 øre carmine |
| a. error: imperf. at bottom | 73. 500 øre carmine |

Of the above design, I have the 200 øre carmine and also in green, both imperforate. I also have an imperforate 70 øre green of the following "Betal" type. They are proofs I believe.

1929. Similar to 1927 issue, except bottom line now reads "BETALT" (i.e. PAID). Printed by Halvorsen & Larsen, Oslo, in sheets of 100 stamps. Perf.

- | | |
|--------------------------|--------------------------|
| 9. Thin smooth paper. | |
| 74. 10 øre emerald green | 76. 60 øre emerald green |
| 75. 30 øre emerald green | |



1929 to ? Same as previous issue, except now perf. $11\frac{1}{2}$. The first printing (1929) was in emerald green on thin smooth-surfaced paper. Other color shades followed later. All in this group are on smooth paper.

- | | |
|--------------------------|---------------------------|
| 77. 5 øre blue green | 82. 50 øre emerald green |
| 78. 10 øre emerald green | a. green |
| a. green | 83. 60 øre emerald green |
| b. blue green | a. green |
| 79. 20 øre emerald green | b. blue green |
| a. green | 84. 70 øre emerald green |
| b. blue green | a. green |
| 80. 30 øre emerald green | b. blue green |
| a. green | 85. 100 øre emerald green |
| b. blue green | a. green |
| 81. 40 øre emerald green | b. blue green |
| a. green | 86. 200 øre emerald green |
| b. blue green | a. blue green |
| | 87. 500 øre blue green |
| | a. green |

Date ? Same as previous issue, except row perf. 10%. The dark blue green printing on smooth-surfaced thin white paper, with good clear gum, seems to have appeared just before World War II. During the war, various green shades were used on a rough-surfaced thick paper which had poor quality (brownish) wartime gum. After the war, the smooth paper and clear gum reappears.

- | | | |
|------------|----------------------------------|----------------------------------|
| 88. 5 øre | a. dark blue green, smooth paper | d. emerald green, smooth paper |
| | | e. emerald green, rough paper |
| 89. 10 øre | a. dark blue green, smooth paper | 93. 50 øre |
| | c. green in shades, rough paper | a. green, smooth paper |
| | d. emerald green, rough paper | b. green in shades, rough paper |
| 90. 20 øre | | 94. 60 øre |
| | a. green in shades, smooth paper | a. green in shades, rough paper |
| | b. green in shades, rough paper | b. emerald green, smooth paper |
| | c. emerald green, rough paper | 95. 70 øre |
| | d. emerald green, smooth paper | a. green in shades, rough paper |
| | e. error: double perf. at left | b. emerald green, smooth paper |
| | (green; smooth paper) | 96. 100 øre |
| 91. 30 øre | | a. green in shades, smooth paper |
| | a. dark blue green, smooth paper | b. green in shades, rough paper |
| | b. green in shades, smooth paper | c. emerald green, smooth paper |
| | c. green in shades, rough paper | 97. 200 øre |
| | d. emerald green, rough paper | a. green in shades, smooth paper |
| | e. emerald green, smooth paper | b. green in shades, rough paper |
| 92. 40 øre | | c. emerald green, rough paper |
| | a. dark blue green, smooth paper | 98. 500 øre |
| | b. green in shades, smooth paper | a. dark blue green, smooth paper |
| | c. green in shades, rough paper | b. blue green, rough paper |
| | | c. emerald green, rough paper |

Date ? Provisionals. Nos. 70, 36a, 37, 42 with added surcharge in black. Perf. 11½.

- | | |
|------------------------------------|--------------------------------------|
| 99. 40/83 øre carmine | 101. 100/2 øre black and pale pink |
| 100. 40/1 øre black and lilac pink | 102. 100/3 øre black and pale violet |



Jan. 1, 1948. Redrawn design. Smaller dimensions. Printed by Norges Bank (Bank of Norway) in sheets of 50 stamps. Perf. 13½. Stamps now printed in two operations, design in green, and numeral of value printed separately also in green.

- | | |
|-------------------|--------------------|
| 103. 5 øre green | 109. 60 øre green |
| 104. 10 øre green | 110. 70 øre green |
| 105. 20 øre green | 111. 90 øre green |
| 106. 30 øre green | 112. 100 øre green |
| 107. 40 øre green | 113. 200 øre green |
| 108. 50 øre green | 114. 500 øre green |

Date ? (Current in 1957) Same pervious design printed in green, but numerals of value now printed separately in black (same type-font as before). Printed in sheets of 50 stamps. Mixed perforation.

115. 70 øre green and black, perf. $10\frac{3}{4}$ horizontally, $12\frac{1}{2}$ vertically
 a. perf. $10\frac{3}{4}$ horizontally and at right, perf. $12\frac{1}{2}$ vert. at left
 b. perf. $10\frac{3}{4}$ horizontally and at left, perf. $12\frac{1}{2}$ vert. at right

Date ? (Current in 1957). Similar, but the numerals of value are in a new type font, with thin zero figures, etc. Perf. $12\frac{1}{2}$.

116. 100 øre black and green 118. 1000 øre black and green
 117. 200 øre black and green



Date ? (Current in 1957). Similar, but numerals of value are in a new and larger font type, with large oval zero figures, etc. Various minor shade varieties of the green design and also of the black numerals exist. All are perf. $12\frac{1}{2}$, except the 70 øre which is perf. $10\frac{3}{4}$ on all sides.

- | | |
|-----------------------------|------------------------------|
| 119. 1 øre green and black | 127. 60 øre green and black |
| 120. 2 øre green and black | 128. 70 øre green and black |
| 121. 5 øre green and black | 129. 80 øre green and black |
| 122. 10 øre green and black | 130. 90 øre green and black |
| a. top broken off "1" | 131. 100 øre green and black |
| 123. 20 øre green and black | 132. 120 øre green and black |
| 124. 30 øre green and black | 133. 200 øre green and black |
| 125. 40 øre green and black | 134. 500 øre green and black |
| 126. 50 øre green and black | |

Varieties with mixed perforation exist of some of the above stamps.

123. 20 øre green and black
 a. perf. $10\frac{3}{4}$ horizontally and at left, perf. $12\frac{1}{2}$ at right
 b. perf. $10\frac{3}{4}$ horizontally and at right, perf. $12\frac{1}{2}$ at left
 c. perf. $12\frac{1}{2}$ vertically and at top, perf. $10\frac{3}{4}$ at bottom
 d. perf. $12\frac{1}{2}$ vertically and at bottom, perf. $10\frac{3}{4}$ at top
125. 40 øre green and black
 a. perf. $12\frac{1}{2}$ vertically and at top, perf. $10\frac{3}{4}$ at bottom
 b. perf. $12\frac{1}{2}$ vertically and at bottom, perf. $10\frac{3}{4}$ at top
126. 50 øre green and black
 a. perf. $10\frac{3}{4}$ horizontally and at left, perf. $12\frac{1}{2}$ at right
 b. perf. $10\frac{3}{4}$ horizontally and at right, perf. $12\frac{1}{2}$ at left
128. 70 øre green and black
 a. perf. $10\frac{3}{4}$ horizontally and at left, perf. $12\frac{1}{2}$ at right
 b. perf. $10\frac{3}{4}$ horizontally and at right, perf. $12\frac{1}{2}$ at left


134. 500 øre green and black

- a. perf. 10% horizontally and at right, perf. 12½ at left
- b. perf. 10% horizontally and at left, perf. 12½ at right
- c. perf. 12½ vertically and at top, perf. 10% at bottom

I have not yet seen the varieties nos. 115b, 123b and d, and 125b, but it seems logical that they exist.

This brings us up to date on the issues of the Norwegian State Railways, except for the parcel stamps used on certain bus routes they operate, which I will list another time.

Railroad stamps are now being much less used in Norway, as even the smaller stations are getting special meter machines. Several kinds or machines are in use, but the majority are manufactured by the Norwegian firm of Krag. The station meters use red or magenta colored ink, while machines used by private companies use black (and sometimes green) ink.




frankering (frimerker, maskin) 7858 45088

Frimerkeforsendelse og andre avgifter.

alt av dereren

oro



Utl. st. nr.

★ 0300


ØRE

NORGES
STATSBANER


280 øre

B002.10

ÅLESUND -
ÅNDALSNESRUTA




Plass for frankering (frimerker, maskin)



13858 06445

Plass for frankering (frimerker, maskin)

1352



Del C.

Utl. st. nr.

★ 00260

ØRE

Frakt og andre avgifter

1274

004 21VII 50

Betalt av |

Å betales

(to be continued)

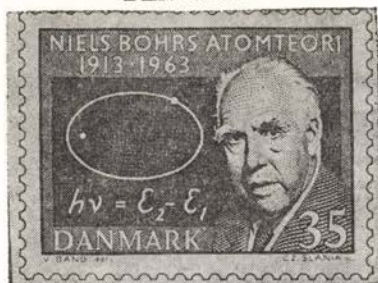
Additions to previous articles in this series:

I am now able to illustrate the postmarks used on mail carried by several local railroads previously discussed. I would also like to show the two postmarks from Hvittingfossbanen, so anyone having them please get in touch with me (F. A. Brofos, Warner, N. H., U. S. A.).



New Issues

DENMARK



On November 21, 1963, Denmark will issue two new postage stamps in commemoration of the advancement 50 years ago of the atomic theory by Professor Bohr. The values 35 ore will be red and the 60 ore will be blue. These stamps will be on ordinary as well as fluorescent paper.

On November 21, 1963, Greenland will also issue two postage stamps with the same design and the same values—even the colors will be the same.

On October 10th, 1963, Denmark will issue a new stamp of the King Frederik IX type. It will have a 95 ore value and the color has not been decided upon as yet.

GREENLAND



In the new current series of Greenland stamps in the Polar Bear motif, the Greenland Post Office will issue the denominations of 1 kr. in brown, 2 kr. in red, 5 kr. in blue and 10 kr. in greenish black. The first day of issue, September 17, 1963.

NORWAY



The Norwegian Post Office will issue a set of the Europa stamps in the values of 50 and 90 ore. The 50 ore will be red and the 90 ore blue. The first day of issue will be September 14, 1963.



On the 150th anniversary of the Norwegian textile industry the Norwegian Post Office will issue three new stamps in the values 25, 35 and 50 ore. The 25 ore will be greenish-yellow/olive-green, 35 ore will be green/blue-green and the 50 ore red/violet. The first day of issue will be September 24, 1963.



Norway will issue three new stamps on November 5th in the values of 30 ore, 55 ore and 85 ore.

FINLAND



Two new current series stamps will be issued; the first one according to the increase of the charges, the second one according to the monetary reform. The 35 p will be issued September 9, 1963 and the 5 p October 1, 1963.



A series of two postage stamps commemorating the 40 years of airway traffic in Finland. The motifs:

35 p Convair Metropolitan CV 440

40 p Sud-Aviation SE 210 Caravelle

The date of issue November 1, 1963.



A postage stamp commemorating the 150th year of the birth of Matias Aleksanteri Castren, explorer and initiator of the Finno-Ugric studies. The date of issue will be December 2, 1963.



According to the increase of the charges, two new current series stamps are to be issued. The 1.50 mk November 11, 1963, and the 1.75 mk December 9, 1963.

ICELAND



On July 2nd, 1963, Iceland issued a stamp showing a view of Akureyri, the value 3 kr., the color green.



On November 15th, 1963, Iceland will issue a stamp to commemorate the Centenary of the Red Cross. It will be a multicolor stamp.

SWEDEN



On September 16th the Swedish Post Office issued three new stamps with the values 25 ore, 35 ore and 2 kroner in connection with the 300th anniversary of the National Swedish Board of Health.

In 1663 four doctors in Stockholm applied to the Queen in Council to be allowed to form a "Collegium medicorum." Their application was granted on the 16th of May the same year which was made public by a royal resolution, signed by her Majesty, Queen Hedvig Eleonora. The new collegium also received certain privileges. One of the four doctors was Gregoire Francois Du Rietz (1607-1682), earlier physician in ordinary (archiater) to her Majesty, Queen Kristina, and he became the first president of the collegium. From this collegium the central medical administration of Sweden has grown up—Collegium medicum with its heirs the National Swedish Collegium of Soundness (1813-1877) and the actual National Swedish Board of Health.



On October 25th Sweden will issue two stamps in the Swedish Monument series, Linne's Hammarby the great botanist's country-house, situated about 10 kilometers south of Uppsala, since 1880 a state property and open to the public. In 1758 Linne bought Hammarby, including another smaller farm. In 1762 Linne got the main building erected, a simple, red, two storied house of timber. On the hill behind that house a museum building of brick was built in 1769 to protect the invaluable collection against fire. However, the collection was sold to England in 1789 and now it belongs to the Linnean Society of London.

Since Linne's death, on the 10th of January 1778, his widow, children and grandchildren have lived at Hammarby until it became a state property. The Linne Foundation at Hammarby is under the management of a professor at the University of Uppsala.

Mr. Werenskiold reports on the New York Chapter, the largest of the local groups in S. C. C. We are sorry that the chapter did not feel—at least at this time—that they were able to take on the organization of an auction for us. They did however, promise to support our Scandinavian exhibitions like Compex and Sojex with exhibits. We shall be more than happy to have them!

Mr. William Kahn of 45 West 57th Street, New York, is looking for the first stamps of the Scandinavian countries on cover. Anybody ready to help,

S. C. C. FALL MEETING

The S. C. C. board of directors and officers met at the Hotel La Salle in Chicago, Thursday, October 24. The nominating committee's recommendations for our officers for next year were accepted. Mr. Michelsen the retiring treasurer—business pressure prevents his re-election—brought up the financial problem which is getting more acute by the month. We are still in the black but our expenses are constantly going up. Swanson made a motion that the dues be raised from 2 to 3 dollars a year. In the discussion it was brought out that our dues have been the same since the start of the club, that they are the lowest dues of any specialty group in the country. The extra dollar would give us a little money for direct and indirect advertising; for instance it seemed to be the concensus that the S. C. C. ought to try establishing awards for the best Scandinavian exhibits at certain National shows. A resolution was unanimously passed that the S. C. C. membership get a chance to vote on this at the next election.

Jens Nyboe, Secretary

Enclosed in this issue of the Posthorn is (1) Proxy, (2) Ballot, with an additional item: the raising of the S. C. C. dues from 2 to 3 dollars a year, (3) the addressed envelope for your convenience.

The necessary changes in the by-laws will be taken up in the next issue.

The Editor

IN MEMORIAM

We are happy to have had a chance to honor Nils Strandell with a biography and good wishes in the last issue of the Posthorn, while he was still alive, for this summer death came to Nils Strandell as it must to all men. His powerful personality and great ability made him an outstanding leader in Scandinavian philately for more than half a century. Mr. Strandell's death leaves a void that will be mighty hard to fill.

Aage Riering of Oslo, Norway, died this summer. Only 56 years old, he was a well known business man, and a man with great feeling of civic responsibility. A leader of the home front during the German occupation of Norway, he was now active in the Norwegian athletic organization.

He specialized in the early stamps of Norway and Sweden, but wandered far enough afield philatelically to have a fine collection of Brazil. While his Sweden Skilling Banco issues were well known, his Norway #1 collection were internationally famous. In this category he was just about without competition.

Mr. Philip Ward, Jr., of Philadelphia passed away at the age of 76. He was a member of S. C. C. even though his philatelic prominence is only vaguely connected with Scandinavian philately; in his world collection of mint blocks he had many Scandinavian rarities.

Mr. Ward was one of the most knowing of U. S. A. collectors and dealers, a real professional philatelist.

Mr. H. B. Zeitlin of New York City passed away September 11, after an extended illness. He was an S. C. C. member for many years and many of our members purchased stamps through the Zeitlin auctions in the course of the last 15 years.

YOU AND YOUR S. C. C. MEMBERSHIP CARD

Your membership card is more than just a piece of cardboard signifying that your dues are paid for the current year. With your S. C. C. number, it is also a credit card of sorts, a fine reference and a way to establish immedi-

ately a credit rating with most any stamp dealer.

However, in spite of the fact that S. C. C. does require two referring members and a bank reference for membership, it has come to our attention that one of our members has abused the privilege to which his membership card entitled him. While we are in no position to accurately judge all the circumstances in the case, we do sincerely hope that the member involved will fulfill the obligation on which he has defaulted. In that way he will re-establish the value of not only his, but everyone's S. C. C. membership card.

NEW CATALOG OF NORWEGIAN LOCAL POSTS*

An excellent book has just been published, which should be acquired by all students of the Norwegian local posts. This very interesting field has been thoroughly covered by an expert on the subject, namely Carl A. Pihl of Oslo. Mr. Pihl, who has an unrivalled collection of Norwegian locals, is well known to collectors from his previous writings on Icelandic stamps and Norwegian postal stationery. The present catalog illustrates all the main issues of locals, including Spitsbergen, and prices are given for unused and used copies. Of particular interest are seven full-page pictures of locals on cover. Local postmarks and local postal stationery are also fully covered, the former with illustrations from my article in the 1957 Yearbook of the American Philatelic Congress, the latter with illustrations from my articles in "The Posthorn." The S. C. C. can therefore be proud of having helped in the production of this very fine handbook.

—Frederick A. Brofos

* "Norges Byposter og Annen Norsk Lokalpost." By Carl A. Pihl. 71 pages. Copiously illustrated. Available from Norsk Filatelistisk Tidsskrift at about \$2. Edition of 1,500 copies.

NEW MEMBERS

- 976 John F. O'Brien, 6213 Conness Way, North Highlands, Calif.
 977 Karl H. Sharp, 1336 White Oak Drive, Verona, Pa. 15147
 978 Donald R. Peterson, 209 4th Ave. N. W., Decatur, Ala. 35601
 979 Jacob E. Snyder, 127 Rutgers Ave., Swarthmore, Pa. 19081

CHANGES OF ADDRESS

- 845 Thomas James Cullen, 8 Unanie Lane, Scotch Plains, N. J.
 790 W. J. Banks, Suite 701, 10 St. Dennis Drive, Don Mills, Ontario, Canada
 796 Frank E. Shaug, 10 Continental Drive, Middletown, Rhode Island 02842
 921 Dennis Deane, 4820 W. Slausen #5, Los Angeles 56, Calif.
 803 W. A. Lockwood, 810 E. Commonwealth, Fullerton, Calif.
 661 H. J. Schluster, 444 S. Windsor, Los Angeles 4, Calif.
 280 Carl Holmes, 20793 Pearl, Farmington, Mich.
 884 Capt. Michael R. Stein, Def. Lang Institute, H.Q. Co. Stu. Off. Det. Presideo of Monterey, Calif.
 952 Barbara Jean Anderson, P. O. Box 197, Rutherford, New Jersey
 297 K. E. Nelson, 2734 Keene Park Dr., Largo, Florida 33450
 955 Wallace J. Gaarsoe, 2376 Derby, Birmingham, Mich.
 657 Aitken Riddle, 2732 Cloyster Ct., Kalamazoo, Mich.
 694 Richard S. Wahlberg, 24 Franklyn Pl., Metuchen, N. J.
 948 Richard G. Barnes, Physics Dept., Iowa State University, Ames, Iowa

THE POSTHORN

Editor: Ralph E. Danielson, 19 Harrison Street, Oak Park, Illinois

Assistant Editors: Dr. Earl G. Jacobsen, Roger Swanson.

All material and communications concerning The Posthorn should be sent to the editor, address above