

# The POST HORN

Sponsored by the  
SCANDINAVIAN COLLECTORS CLUB

Vol. 23

July 1966

No. 3

## The Gridiron Cancellations of Norway

By Earl G. Jacobson



Fig. 1

1st cover Norway #1-1-55. Received in Christiania same day.

The Norwegian Postal Authorities started using circular town and date handstamps in the spring of 1845. In the next 10 years, 56 of these stamps were distributed. In 1856 15 more were added and in 1857 an additional 2. These cancellations are found in black and blue—very occasionally in red—on the Norwegian stampless covers of this period.

With the advent of the first Norwegian adhesive stamp, new directives were issued to the postoffices about the cancelling of the stamp, and a special cancelling device ("killer") for that purpose, was distributed. The old circular town-date cancel was still to be used on the envelope in blue color; but the stamp itself was to be cancelled in black with the new canceller. Color



Fig. 2  
7 bar grid (cork?—Finland?)

mix-ups are of course, not rare.

The new laws governing these and many other problems within the Norwegian postal organization, had been under discussion for several years. They were finally passed and sanctioned in June-July 1854.

The new "killer" to be used on the stamp was the grid- or gridiron canceller, bar- or barred canceller—in Norwegian "rist-stempel." It had been distributed to most postoffices from December 1854 through January 1855. How many of the cancellers were made, is as far as I can find out, unknown (75-100?). Certainly the smaller offices did not have them, but used the ink cross or ink lines to invalidate the stamp. (About 10% of the stamps from this period are estimated to be pen-cancelled.)

The use of heavy parallel lines to cancel a stamp, probably was not invented by anyone. It seems a "natural." We in the U. S. A. used these to cancel our 5 and 10 cents '47's. Many other countries employed a similar "killer" and in some form or another, it is used to this day. So when the Norwegians started, they probably just did what comes naturally: they made round (diam. 15 to 20 mm.) handstamps with 10-11-12 parallel lines evenly spaced (Fig. 3). Fig. 1 shows a first day cancel on a cover sent from Moss to Christiania. 1-1-55

The 10 bar grid is the scarcest of the three types. But it is quite certain that both Kragerø and Fredrikstad had this type. On Norway #1 occur 2 other varieties of grid cancellations. A unique 7 line grid is mentioned on page 65 in the New Handbook and pictured here in fig. 2. Its origin is not known. The other scarce grid cancellation on Norway #1 is the 13 bar grid. Personally I have never seen one, nor do I know any Norway collector who has. (Neither had Norway's most famous philatelist, the late Mr. Jellestad, in spite of all his work with #1). From time to time the 13 bar grid occurs in auctions, but they are always—like the ones sent to me purported to be 13 bars—so messed up with the cancel that no conclusions can be drawn. Fig. 4 shows what I mean better than a description. In my opinion, both are 12 bar grids, with a slight shift as the "killer" was applied. (If any of our readers have a clear 13 bar grid cancellation on a Norway #1, we would like to print the picture.)



Fig. 3  
10-11-12 bar grid cancels



Fig. 4  
13 bar grid cancels?

The grid cancel on #1 was used from 1-1-55 to 26-1-56. They were then withdrawn to be re-engraved into numerals. It is the commonest cancellation on #1, making up, rather unexpectedly, about 60% of all cancels on this stamp. (Would one not expect that the use of the mails had so increased in 1856, that there would have been at least as many stamps used and saved in the last 11 months as there were in the first 13 months?)

In spite of the directive, some of the gridiron cancellers were not returned for re-engraving, for both 11 and 12 bar cancels exist on the King Oscar issue. (Fig. 5). On these stamps—and these stamps only—is also found an “irregular” 10 bar grid (uneven distances between the bars) called the “Saudø-sund” 10 bar grid (Fig. 6) which is much rarer than the regular grids.

Any talk about Norwegian grid cancels is likely to become confused when Saudø-sund is mentioned. Like Vallø, the little harbor in the Christiania fiord had some significance when “sailing” was daytime work. But with the advent of steamship traffic, Saudø-sund lost its importance. Actually there is no record of its establishment as a postal station, nor of its demise as one. It did however, have several regular town cancellers, and several grid “killers.” How many I do not know, but it probably had several regular 10 bar and 1 irregular 10 bar canceller in addition to 11 and 12 bar “killers.” As Saudø-sund went out of business as a postal station, it existed more or less as a concept, for its cancelling devices by now seem to have been distributed to the various ships carrying mail in and out of the Christiania fiord. Both irregular and regular grid cancels are found on Danish mail (stamps) going to Norway and on Norway mail (with King Oscar stamps) going to Denmark. Even more or less local mail in the Christiania fiord area had to use the “mail boat” and problems like the one presented in Fig. 7 are common. This stamp—though not tied, there is no reason to suspect the cover—franked a letter from Drammen to Loon. It could get across the fiord in several ways by ship, aboard which it was cancelled with a 10 bar grid (Drammen did not have this canceller.) So while Saudø-sund was a real place, its cancellations are probably to be considered as ship cancels up to their disappearance about 1871.

The grid cancel on later Norwegian stamps cannot be pinned down at all.



Fig. 5  
Grid cancels on #3 and 4



Fig. 6

12 bar grid and the irregular (Saudøsund) 10 bar grid cancel



Fig. 7

Cover sent from Drammen to Loon. The 10 bar grid is probably a Saudøsund "ship" cancel



Fig. 8

11 bar grid on later stamps

I have never heard of any covers existing after the King Oscar issue. (My best information is that there are none.) But since skilling stamps #8, 12, 14, 16, 17, 18 are listed as being known with this cancel—no large denominations—one may venture a guess: a small local ship in the Christiania fiord had a left over 11 bar grid killer available and used it now and then. (Fig. 8). These stamps are rare, much rarer than the Norway catalogue—or Facit—price indicates.

## National Meeting of S. C. C. at SIPEX

The call for a truly national meeting of the SCANDINAVIAN COLLECTORS CLUB in Washington, D. C., on Saturday May 28, 1966, during the latter days of the SIPEX International Stamp Exhibition brought the largest and best response from our members and guests of any among the national societies holding a meeting during that 10-day show. 98 members and guests gathered at 3 p.m. in the Forum Room of the Shoreham Hotel to participate in a well-conceived program outlined by Reidar Norby, SCC Chairman. Registration was handled by four Swedish Embassy girls attired in varied Scandinavian costumes, plus a young charmer "Miss Greenland" being the 2-year old daughter of one. After an initial introduction of the national president, Robert P. Stevens of Chicago, an introduction of the S. C. C. Chapter presidents or their representatives followed in sequence, with attending members of each chapter identified as a group following each. Six among our seven chapters were present. Standing with bowed heads, the meeting gave reverent recognition to the passing of founder Carl E. Pelander on Feb. 16th, and national secretary Walter W. Doepp on May 7th.

Next came the introduction of S. C. C. personalities headlined by our Honorary Member Harry L. Lindquist, New York City publisher of STAMPS magazine who recounted some of the early experiences of the club's formation days. We were all impressed by his sincere astonishment that a group of almost one hundred Scandinavian collectors from across the U. S. and Canada plus Mexico, Iceland, Britain, Netherlands, Denmark and Sweden could be brought together in one place at one time. National past-presidents Dr. Earl G. Jacobsen and Roger A. Swanson who had journeyed out from Illinois were recognized. Frederick A. Brofos, Editor of POSTHORN 1957-1959 and Norwegian specialist, came down from Warner, N. H., and was introduced to the gathering. Statistically SIPEX also was a Scandinavian Show: there were 23 Scandinavian exhibits of which 10 were by S. C. C. members here and abroad, while 13 came from others overseas. The SIPEX Grand Award went to Joel Olsson of Boras, Sweden, for his tremendous showing of early issue Sweden multiple pieces on covers, while 20 of the others garnered an award. S. C. C. got a bronze-silver medal too for its 1965 issues of POSTHORN and the monograph on Norwegian Parcel Stamps.

Members and visitors from foreign shores were then introduced. Herbert T. Pritchett (703), Editor and founder of the Scandinavian Philatelic Society's "Contact" from London brought greetings from our British friends, and we who met him two years ago on his first U. S. visit were happy to renew our friendship. From Copenhagen we met Mr. and Mrs. J. Rasmussen, and from Mexico City came Ernest Fink (144). C. J. van der Zijden of Eindhoven presented a petition letter from the 70-member Netherlands Scandinavian Club toward cooperation and action in a joint tabulation of research literature assembled for the Scandinavian collectors in the several countries where Nordic collectors clubs exist. Sigurdur Thorsteinsson (1108) of Hafnarfirdi, SIPEX Commissioner from Iceland and author of the new Icelandic catalog in English text, thinks S. C. C. is a growing outfit and promises to get an Icelandic chapter under way shortly, noting that there are only 150 members in the only Iceland Philatelic Society. George B. Lindberg of Slite, Sweden, SIPEX Commissioner from Sweden was also acting for Finland and Norway as well, and was himself a vermeil medal winner with an exhibit on Latvia. We then met Georg Menzinsky, Djursholm, Sweden, a SIPEX International Judge, and Mrs. Astrid Tufvesson of Stockholm, who was a topical exhibitor of "Sweden Abroad" which brought her a vermeil medal—the highest topical

award at SIPEX; then John Ahlstrom of Stockholm who was a Gold Medal winner on his "First 25 Years of Sweden Issues."

After introductions of several members of the press here and abroad, President Robert P. Stevens then presented the Charter Certificate to Chapter 10—Toronto—to Canadian Jack Banks, its first president. Svend Yort (158), Chairman of the Board—SIPEX—and past member of S. C. C. Board of Governors was then presented with an award inscribed recognizing his many services to S. C. C. Bob Stevens then outlined the continuing growth of the SCANDINAVIAN COLLECTORS CLUB from a local New York group into an almost 600-member international society, and he high-lighted the problems as well as the satisfactions in administering such an international group largely by correspondence. He paid tribute to the various chapter groups along with the additional merits and satisfaction from getting together in personal contacts whenever possible. He announced the executive appointment of Fred H. Bloedow (975), Chicago, as national secretary to fill the 1966 term of the late Mr. Doepp. The next regional meeting will be held at COMPEX-1966 on Sept. 10th in Chicago. It is hoped that a new chapter will be organized at Washington, D.C. this fall, and several West Coast areas are being canvassed for leadership of potential groups.

Ray Norby presented a most attractive Viking Ship Scribe "SIPEX AWARD" to Lauson H. Stone (483) of New York City for his three exhibits—all being prize winners: His "early Sweden" took a gold; his "Greenland" (early issue Polar Bears and covers) garnered a vermeil; and his Finland-World War I associated area issues won a bronze-silver. Then Nordic token awards contributed jointly by the national and the North Jersey clubs were presented to foreign representatives of Denmark, England, Iceland and Sweden in recognition and commemoration of this national meeting of the SCANDINAVIAN COLLECTORS CLUB at SIPEX in our nation's capitol. Ray Norby, Vic Engstrom, and the others of the eastern working group who assisted in preparing for this meeting, were thanked by Bob Stevens at the meeting's close. Scandinavian pastries and coffee were then served buffet style by the Nordic gals in costume as this memorable gathering adjourned. We were told that our numbers exceeded the APS and SPA meetings held that morning, and certainly the unity of purpose and constructive suggestions expressed made this a historic occasion for every club member to share. —R.P.S.

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#### RAY NORBY

Ray Norby, President of the North Jersey Chapter and a prime mover in Scandinavian philately, both as a collector and S. C. C. organizer, has accepted a position in the section of philately in the Smithsonian Institution in Washington, D. C.

After the outstanding job he did with the North Jersey chapter, in reorganizing the Philadelphia Chapter and in membership generally, we expect he will find it relatively simple to get a chapter going in Washington where he has corps of devoted S. C. C. members to start with.

Congratulations to you, Ray, and lots of luck!

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The North Jersey Chapter, largest in the S. C. C. family, will—as Mr. Norby leaves for his new job—have for its interim President Mr. Victor Engstrom. His job as manager of the Scandinavian Stamp Mart will be taken over by Mr. A. L. Lind. With men like this to take over, Chapter 9's future is secure.

## Norwegian State Railroads Parcel Stamps In Dragon Design

By Carl H. Werenskiold (H10)

(Continued from last issue)

- C4. Black dot on shading line left of the ball of numeral 5. Many small breaks in the shading lines of the vignette, giving the impression of a white scratch from the left downwardly to the right. Small dent in upper left of large S in STAT.
- C6. Short white line in the black field, at the right of S in left STAT.
- C8. Small black spot on the upper left corner of the numeral 5.
- C10. Small dots inside lower right corner of the frameline, where the corner is often broken or rounded. Frequently a small dent in the middle of the right side of large N in BANER.
- D2. 2-3 dots between the foot of the right dragon and the lower frameline, actually a primary characteristic, but compare D7 and D9. Cut from the left in the lower part of the stem in large R in NORGES.
- D7. Retouches in both horizontal lines above R in right ØRE and ball-like protuberance on upper left part of the E. Short horizontal line between the foot of the dragon and the lower frameline.
- D9. Rather unsuccessful retouch of the primary dent at NE in right BANER, with a slanted protrusion toward the adjacent thin line. The primary dots under the foot of the right dragon have also been partly retouched out.

In the right 10-block setting, I have seen the following subtypes:

Right 10-block	As in left 10-block
D1	D2
A2	A1
D6	—
C7	C6
D8	D7
C9	C8

The primary characteristic in D8 consists of two dots in parallel to the lower frameline.

New type:

D6. No special characteristics.

No. 58 (32), 1914, perf. 9, underprint blue to green in nuances, left 10-block as in above No. 43 (32). System I.

Subtype C4 I have seen only without the "white scratch", and it is therefore possible that the stamps with coarse perforation are from an early printing. In D9 I have seen many dots below the foot of the dragon and between the right frames. It is thus not quite clear whether the aforementioned retouch has been carried out on the stamps with coarse perforation.

**40 Øre**

No. 38 (28), 1909, perf. 11½, pale ultramarine underprint.  
Insufficient material.

No. 49 (38), 1914, perf. 11½, light greyish blue underprint, left 10-block, system II.

Occurs also in irregular 10-block settings, see below under No. 49 (38) and No. 49a (38) in Group III.

Secondary characteristics:

- A1. Not much variation in the width of the oval band. Four larger and two smaller dots in lower right part of the oval band.
- A3. The oval band is narrowest at upper left. Upper dot in lower left part of the band is disproportionately large.
- A5. The oval band is narrowest below, where several dots are missing.
- C4. The oval band is narrowest at upper left, where the dots are very weak. Protuberances at lower right on large N in NORGES and at lower left on large O. A cut inside lower curve in second S in STATS. Upper dot in lower right part of the oval band is disproportionately large. Cut in black field at first T in right STAT.
- C6. (Position probably correct, but not quite certain.) Small white line in black field, to the right of S in left STAT.
- C8. (Not seen.)
- C10. \*Large lump on right frameline 7 mm. above the corner.
- D2. A large dot in the oval band is misplaced almost in line with the thick line under right ØRE. Usually a cut from the left in the lower part of the stem in large R in NORGES.
- D7. (Not seen.)
- D9. Rather unsuccessful retouch of the primary dent at NE in right BANER, with a slanted protrusion toward the adjacent thin line. The primary dots under the foot of the right dragon have also been partly retouched out.

No. 63 (38), 1914, perf. 9, see Group III below.

### 75 Øre

No. 35 (25, 25a), 1907, perf. 9, dull violet underprint.  
Insufficient material.

No. 53 (25, 25a), 1914, perf. 11½, underprint dull violet to blue in nuances, left 10-block, system II.

Secondary characteristics:

- A1. Small break in inner frameline at N in left NORGES (apparently due to a retouch of a small spot in the narrow space here as seen in A3 and A5). Slight outward bend in outer frameline at GES in left NORGES.
- A3. Small lump on the inner oval line at the upper right corner of the numeral 5. Thickening or doubling of inner oval line below the foot of numeral 7. Tiny dots in left frameline at G in NORGES and at second S in STATS.
- A5. Primary break under right R has been retouched, line being almost continuous. Inner oval line double at right Ø. Lower frameline lumpy and irregular (retouch) about 4 mm. from right corner. Small dent in black field over the elbow of the right dragon. Small inward bend in left frameline approximately in line with the horizontal lines above left ØRE.
- C4. Dent in upper left of large S in STAT. Inner oval line thickened at, and somewhat above, upper part of E. White slanted line in black field at A in right BANER.
- C6. Small cut upward into the foot of the stem of right R. Small white protuberance at right on the flag of numeral 5. Lump on left frameline at lower corner, which is often rounded or broken. Small break in the shadow below numeral 5.
- C8. White protuberance below foot of numeral 7. Black dot in upper right part of the flag of numeral 5. Dot on lower frameline about 4 mm. from



- right corner. Two breaks in the upper part of inner oval line.
- C10. Sharp inward bend in left frameline about 8 mm. above the corner. Small break in inner frameline left of B in left BANER. Two small dots on left vertical line left of GE in right NORGES. Lower right corner usually rounded.
- D2. Small lump on left inner frameline about 8 mm. above inner corner. Primary dent at NE in right BANER has been retouched out. Cut upwardly into the stem of right R (in addition to the primary cut).
- D7. Retouches in both lines above R in right ØRE. Primary dots at right above the lower frameline and the dent at NE in right BANER have been retouched out. The foot of numeral 7 is curved below.
- D9. Rather unsuccessful retouch of the primary dent at NE in right BANER, with a slanted protrusion toward the adjacent thin line. Primary dots at right above the lower frameline have also been partly retouched out. S in left STAT is taller than the other letters there.

**Group III—Irregular Settings, 2 Main Types**

The issues in this group have the following settings:

B1	B2	B3	B4	C5
C6	C7	C8	B9	C10

Left 10-block, here called "BC"

and/or

Bx1	Bx2	Bx3	Bx4	Bx5
Cx6	Cx7	Cx8	Cx9	Bx10

Right 10-block, here called "BxCx"

and also

D1	A2	D3	D4	A5
A6	D7	D8	D9	D10

10-block, here called "AD"

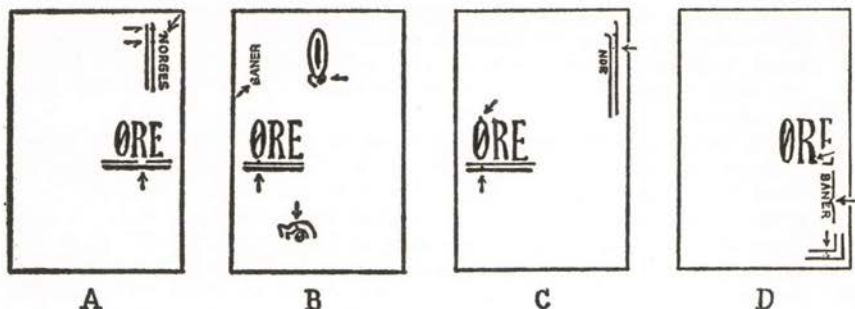


Fig. 2

The first four vertical rows in the left block "BC" are, as a rule, practically identical with the last four rows in the right block "BxCx." The positions in the right block are therefore written in terms of Bx and Cx to distinguish from the positions in the "BC" block. We thus find, for example, that Bx2 in the right block has same characteristics as B1 in the left block.

## 2 Öre

No. 29 (20), 1904, perf. 11½, light brown underprint.  
Insufficient material.

No. 37 (27), 1909, perf. 11½, pale pink underprint.  
Insufficient material, but I have seen S-strips in left 10-block "BC," where the subtypes correspond to C6, C7, C8, B9 and C10 in the 10 öre issue, perf. 11½,

No. 44 (33) described below. The subtypes in 2 öre N-strip may therefore be expected to have the same characteristics as in the corresponding subtypes in the 10 öre stamps. System II, somewhat unexpected, since 10 öre is in system I.

No. 40 (27), 1909, perf. 9, pale pink underprint.  
Insufficient material, but there is every indication that the subtypes are the same as in 37 (27), perf. 11½, described above.

## 10 Öre

No. 15 (15), 1897, perf. 11½, "Plate I", yellow underprint.  
Insufficient material.

No. 20 (15), 1899(?), perf. 11½ "Plate II," light brownish yellow underprint.  
Insufficient material, but the setting is apparently the same as in No. 44 (33) described below.

No. 25 (15), 1899(?), perf. 9, yellow underprint.  
Insufficient material, but the setting is apparently the same as in No. 44 (33) described below.

No. 44 (33), 1914, perf. 11½, underprint sulfur yellow to butter yellow in nuances, left 10-block "BC," system I.

The following extra primary characteristics are to be noted in the 10 öre issues:

Main type B—The tops of the numerals touch a shading line. The black field over the elbow of the right dragon protrudes a little into the space between the right framelines.

Main type C—The tops of the numerals do not touch the shading line. A cut in the upper right of large B.

Left 10-block "BC," secondary characteristics:

- B1. Small break in line above the shoulder of the right dragon. Small break in right frameline about 6 mm. above the corner. A small black dot inside lower curve in large S in STAT. Short line from black field to right adjacent line, at BA in left BANER.
- B2. Internal dent or break in large O. Usually a small inward bend in the black field near the foot of the right dragon, about 1 mm. above inner corner.
- B3. Break or dent near the top of the right upstroke in large N in NORGES. Small break in the upper outline of the wing below lower right corner of the crown.
- B4. Small break in the line adjacent to G in right NORGES.
- B9. Short vertical line downward from lower frameline close to the left corner. Slight thinning of right frameline a little below S in right NORGES. Irregularity in same frameline about 9.5 mm. above the corner.
- C5. Small break in usually both lines over right R (at any rate in the lower line).
- C6. Dent in black field a little below the elbow of the right dragon, about 2 mm. above the inner corner. Lower left part of N in right BANER is usually missing.
- C7. Cut from the left in the middle of the stem in large B. A small dent in the lower side of the black field below the throat of the right dragon, about 6 mm. from right inner corner.
- C8. Cut at upper right in the curve in large R in BANER. Small break in upper right of inner oval line.
- C10. Lower part of S in left BANER is filled, almost or entirely. Tertiary break in curved line at the right of large R in BANER is rather common.

No. 59 (33), 1914, perf. 9, underprint sulfur yellow to butter yellow in nuances, right 10-block "BxCx," system I.

Most of the subtypes are as in above No. 44 (33), perf. 11½, as follows:

No. 59 (32)	No. 44 (33)
Bx1	—
Bx2	B1
Bx3	B2
Bx4	B3
Bx5	B4
Cx6	—
Cx7	C6
Cx8	C7
Cx9	C8
Bx10	B9

New subtypes:

- Bx1. Primary break in B in left BANER has been repaired. Black ball on the back of the right dragon, a little lower than R in right BANER.
- Cx6. No special characteristics.

## 15 Öre

No. 31 (22), 1907, perf. 11½, lively red underprint, left 10-block "BC," system II. Insufficient material, but the subtypes in 10 öre "BC" setting are recognized as having the same characteristics.

No. 34 (22), 1907, perf. 9, lively red underprint, left 10-block, system II.

The subtypes have the same secondary characteristics as in 10 öre "BC" setting, as described in above No. 44 (33). Have seen B9 without the short vertical line, and C10 without the primary dot between the right framelines. The characteristics are occasionally difficult to recognize on account of the dark color of the underprint.

## 40 Öre

No. 49 (38), 1914, perf. 11½, light greyish blue underprint.

In addition to the setting described in Group II above, in system II, we also find a probably later printing of stamps in the same color with the setting "AD" in system I. The subtypes are here as described below under No. 49a (38), bright blue underprint, with the exception that the retouches are usually less pronounced on the greyish blue stamps than on the bright blue ones. The latter are therefore believed to be the last printed.

No. 49a (38), 1914, perf. 11½, bright blue underprint, 10-block "AD," irregular system I as explained below

System group A (like A3 in the greyish blue stamps):

Comprises A2, A5 and A6.

The oval band is narrow at upper left. Upper dot in lower right part of the oval band is disproportionately large.

Secondary characteristics:

A2. Usually a narrow, but deep cut at right in the curve in large S in STAT (also in A5). Primary break under right R has been retouched out, the line being continuous (also in A6).

A5. Cut in S as in A2. Normal primary break under right R.

A6. Primary break retouched out as in A2. Small protuberances on both sides of right curve in right Ø. Lump on right frameline at lower corner.

System group Dx (like D2 in the greyish blue stamps):

Comprises D1, D3 and D10.

The oval band is narrow at top, where many dots are weak or missing. A large dot in the oval band is misplaced almost in line with the thick line below right ØRE. Dent in lower left of large R in NORGES. N in right BANER is closed at top. Primary dent at NE in right BANER has been retouched out (except in D2).

Secondary characteristics:

D1. Black dot on inner right frameline about 9 mm. above the inner corner. Retouch in the line above left RE.

D3. "Splinter" in line above left R. Lump on right frameline about 6 mm. above the corner. Lump on the lower part of the diagonal line in large N in NORGES.

D10. Two short retouches in the lines above right R. Slightly misplaced (too high) retouch in the line below left Ø.

System group Dy (probably like D7 in the greyish blue stamps):

Comprises D4, D7, D8 and D9.

Not much variation in the width of the oval band. Upper dot is weak or missing in the upper right part of the oval band, also the lower dot in the

lower left part. Four dots in lower right part. Protuberance on the upper left part of right E. Primary dent at NE in right BANER is normal, except in D8, where it has been retouched out. Two small dots between left frame-lines about 9 mm. above the corner.

Secondary characteristics:

- D4. Long retouches in both lines above right R. Small black dot on the upper line above left Ø.
- D7. Long, but not very pronounced retouches in both lines above right R. Lump (less pronounced in D8 and D9) on lower line below the stem of left R.
- D8. Long, but not very pronounced retouch in upper line above right R. Primary dent at NE has been retouched out. Occasionally damage or break in upper right part of large G.
- D9. Long retouch in upper line above right R. Break in the other line near the protuberance on E. Break in upper left part of large G.

No. 63 (38), 1914, perf. 9, light greyish blue underprint.

Insufficient material, presumably belongs to Group III in a B and C setting, since type C has been seen with dent in large B, which appears to be characteristic of this type in Group III.

#### 60 Øre

No. 51 (40), 1914, perf. 11½, orange yellow underprint, right 10-block setting "BxCx," system II.

The subtypes have same characteristics as in 10 öre, perf. 9, No. 59 (33), with the exception of the following new types:

- Bx1. Primary break in B in left BANER has been repaired. Black spots above the neck of the left dragon, under large S and T.
- Cx6. \*Dent in the right side of lower thick part of second large S in STATS.  
\*Short slanted line between inner oval line and the horizontal lines below right ØRE.

I have seen irregular Bx (2)3.

#### 70 Øre

No. 52 (41), 1914, perf. 11½, underprint deep green in nuances, left 10-block "BC," system II.

The secondary characteristics for the subtypes are the same as in 10 öre, perf. 11½, No. 44 (33), described above.

No. 65 (41), 1914, perf. 9.

Insufficient material.

#### Unclassified

On account of insufficient material, I have been unable at this time to classify the following issues as belonging to Groups I, II or III.

#### 200 Øre

No. 55 (43), 1914, perf. 11½, green underprint.

#### 500 Øre

No. 18 (18), 1897, perf. 11½, "Plate I," bronze-like gold overprint on light brown underprint.

No. 23 (18), 1899(?), perf.  $11\frac{1}{2}$ , "Plate II," bronze-like gold overprint on light brown underprint.

No. 56 (44), 1914, perf.  $11\frac{1}{2}$ , three color print, first a brownish grey underprint, then the vignette and the side fields (with inscriptions NORGES STATSBANER) in bronze-like gold, and finally the rest of the overprint in brass-like gold. This complicated printing procedure with gold in two not too obviously different nuances was no doubt intended to provide protection against successful imitation of these high value stamps. I have seen an upper left corner 3-strip B1-A2-A3, and a left margin 4-strip B6 A7 B8 B9, which point to an otherwise unknown 10-block with A and B types in Group III. System I.

### The Underprint

The underprint, in the more significant central part, except the vignette, consists of numerous twisting bands inscribed NORGES STATSBANER around NS monograms. The underprint is not very sharp and was originally probably drawn with lithographic crayon. The inscriptions are occasionally incomplete, illegible and/or incorrectly spelled. The variations in the underprint in various stamps are so indefinite that, with one exception, it has not been possible to establish types. It is practically certain, however, that the printing stones for the underprint were set up with repetitions of 10-blocks in a similar manner as in the case of the overprint. This is evident from the fact that the third position in 10-block arrangement has been found to have a characteristic flaw in the underprint in many cases, as shown in magnification in fig. 9.



Normal

Position 3

Fig. 9

The underprint has a white field for the vignette in the overprint, and also white fields on the left and right for the inscriptions NORGES STATSBANER, which normally is to appear there in white letters. The underprint may, however, on occasion be out of register, so that parts of the vignette and the inscriptions may be in the color of the underprint. The spaces between the underprint subjects on the printing stone were probably blank originally. These spaces and the marginal parts were then apparently inked in with a brush, judging from the uneven and spotty marginal coloring which varies from one stone to another. The variations in the marginal underprint may on occasion aid in determining the position of a stamp in the sheet.

The various issues were, as a matter of expedience, treated in a sequence different from that of the catalogues, as noted below:

Øre	Page
1	22-23
2	42
3	21
5	23-24
10	42-43
12 and 200/12	10
15	44
20	10
25	16
30	16-17
35	17-18
40	39-40-44-45
50	18-19
60	45
70	45
75	40-41-42
100	19-21
200	45
500	45-46

#### Conclusion

It is obvious that an article like this, that is based on examination of a limited material consisting largely of single stamps, pairs, strips and a few blocks, can hardly be expected to be free from error. The material has in many cases been so inadequate that no special results can be derived therefrom, and in other instances it has been possible to conduct only a most elementary examination. The study of issues where a more abundant material has been available, has led, however, to the discovery of certain definite relationships and to some understanding of the lithographic procedure in these issues, which has facilitated the study of even those issues where the material at hand was small.

This article has been written with the understanding that much here may eventually have to be revised and expanded, if and when the opportunity may present itself for the study of further material. The author will therefore appreciate loans of material for further investigation, and information as to possible errors in this article.

My sincere thanks to Mr. Arne Bye, Skoppum, Norway, for his kind assistance, which has made this study possible.

Author's address: 111-17 120 St., South Ozone Park, New York 11420.

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#### WANTED

Posthorn for October 1954, January, April, July, December 1955, January, October 1956 and January 1957. Joe F. Frye, 3657 Oakley Ave., Memphis, Tenn. 38111.

#### WANTED

1945 Vol. 2 Nr. 2, 1950 Vol. 7 Nr. 1, 1951 Vol. 8 Nr. 3, 1956 Vol. 13 Nr. 3. Lester A. Behnke, 4428 Gilbert Ave., Western Springs, Ill. 60558.

## Finnish Official Postal Cards

by Frederick A. Brofos (497)

A large fancy official postal card has adorned my collection of Finnish postal stationery for a number of years. Recently I was delighted to add a similar card from a different Finnish government office. It seems logical to expect that other types also exist. If readers will report what they have, we could make an interesting list.

The two cards I have, are printed in black on cream-colored cardboard and measure about 7-1/16x5-1/8 inches. Both cards are entitled "Fribrefskort" meaning "free postal card." In the center are various lines to be filled in, the first being for the name of the address town, the second for the name of the addressee. Then comes room for a file number and finally a line for the name of the sender. As Finland was under Russian domination at the time these cards were used, the imperial Russian double-headed eagle is shown on both cards in the upper left corner. A small version of the Finnish lion appears in a shield at the center of the eagle.



Figure 1

One of the cards was used by "Industriстыrelsen"—The Industrial Board—and has the emblem of that office in the upper right corner. The printed text on the front is all in Swedish except in the emblem seal which contains the name of the board in both Swedish and Finnish. The reverse side of the card carries a printed text in Swedish about customs regulations. The card was sent in August 1898 from Helsingfors to Viborg.

The second card has a different ornamental border and the text lines are repeated in both Swedish and Finnish. In the upper right corner is the seal of the user of this card, namely "Fångvården i Finland"—The Prison Warden in Finland. In the center of the seal is a star, something like our sheriff's badge. The blank reverse side of the card was used for a written message.





Figure 2

This card was used in February 1898 from Willmanstrand to Tavastehus.

The reason why these official postal cards are not found more often, is probably that they were only for use within Finland.

### S. C. C. NEWS

There is a strong possibility that through our Iceland member Sigurdur Thorsteinsson a chapter of Scandinavian Collectors Club will be established in Iceland. We also have hope Chapter #1 in Seattle will be reactivated. President Stevens is now corresponding with some of the boys on the coast about this—and it looks promising. With the increased interest in Scandinavian stamps, there is really no reason why a strongly Scandinavian area like our American Northwest should not be a hot bed of Scandinavian philatelic activity, too.

In a discussion between S. C. C. leaders at the Sipex show in Washington, a problem came up which may conceivably result in a change in our by-laws. It was proposed that it should be possible for 25% of the local chapter membership to be unaffiliated with the National S. C. C. organization, (all officers of a chapter must be S. C. C. members.) Since the National membership is sovereign in such matters, we are not going to express any opinion.

This discussion was brought about by a letter from the South Jersey chapter which complained about the amount of dues the S. C. C. collects. We may be wrong, but it seems to us that there is a misunderstanding here. The \$3.00 S. C. C. dues has absolutely nothing to do with the Chicago chapter; it is your National dues which pays for the Posthorn, chapter contributions, Grand Awards and this year's Sipex representation. We presume that most chapters have something like \$2.00 in yearly dues, which makes the total cost of S. C. C. \$5.00. In this day and age we do not consider this out of line.

## New Issues

## DENMARK



On August 31, 1966, Denmark will issue a new postage stamp on the occasion of the centenary of the birth of Georg Jensen, the silversmith. The color will be blue and printed on ordinary as well as fluorescent paper and will be engraved by Czeslaw Slania.



On February 24, 1966, Denmark issued a new 25 ore stamp, the color green, to commemorate the 100th anniversary of Det Danske Hedeselskab (The Danish Health Society).



On March 29th, 1966, Denmark issued a new 50 ore stamp on ordinary paper as well as fluorescent paper. The color red, and issued to commemorate the 150th anniversary of the birth of Christen Kold, the Danish Educationist.



On May 12th, 1966, Denmark issued a new 50 ore stamp on ordinary paper as well as fluorescent paper. It is red in color and issued for Dansk Fredning (Danish Preservation of Natural Amenities and Ancient Monuments)—Assistenshusets.



On June 16th, 1966, Denmark issued a new 80 ore stamp on ordinary as well as fluorescent paper. The color will be blue and issued Dansk Fredning (Danish Preservation of Natural Amenities and Ancient Monuments)—Holte Alle at Bregentved.

#### ICELAND



On April 26th, 1966, Iceland issued a new 50 kr. postage stamp. It is multicolored, the design an eagle.



On August 4th, 1966, Iceland issued four new postage stamps. The values 2.50 kr., 4.00 kr., 5.00 kr., and 6.50 kr. They are multicolored. Londrangar (west Iceland), Myvatn (north Iceland), Bulandstindur (east Iceland), Dyrholaey (south Iceland).

## NORWAY



Norway issued two new stamps on May 20th, 1966, to commemorate the 150th anniversary of the Norwegian Bible Society. The 60 ore red and the 90 ore blue.



Norway issued two new stamps on June 14th, 1966, to commemorate the 150th anniversary of the Bank of Norway. The 30 ore green, the 60 ore red.



Norway issued two new stamps on July 30th, 1966, to commemorate the 150th anniversary of the birth of Johan Sverdrup. The 30 ore olive grey and the 60 ore carmine brown.

## SWEDEN

## Swedish Monument Series

On March 26, 1966, the Swedish Post Office issued two new stamps to commemorate the Centenary of the inauguration of the National Gallery. The design on the stamps represent the hall with staircases during the inauguration. The idea is taken from a woodcut in the magazine "Ny Illustrerad Tidning," in 1866.

The National Gallery was to be the name of the new building for Swedish collections of art and artifacts. It was built in Blasieholmen in central Stockholm during the years 1850 to 1866. A resolution concerning the erection of the building had been passed by the Parliament in 1845 by the majority of only one vote. The task was entrusted to the Swedish architect F. W. Scholander. However it was later committed to Aug. Stular, a German specialist on museums, and the building was erected according to his drawings and under the powerful guidance of Johan af Kleen, Director of Building Constructions. When the building was completed the costs involved were much greater than was originally envisaged. It was, however, the biggest civil building enterprise since the Royal Palace by Tessin.

The intention was, from the beginning, that the building should comprise art collections, Swedish archaeological finds, historical relics (i.e. the present Historical Museum and the Royal Armory) as well as the Royal Library. Nowadays only collections of old paintings, sculpture, art-handicrafts, drawings and engravings are preserved there.

On the 18th of April, 1966, the Swedish Post Office Board issued the following new ordinary stamps.

- 1) An ordinary stamp to the value of 3.50 Sw. crowns (olive), showing an ancient ship grave from the bronze age, named Ale's stones (Ales stenar) at Kåseberga in Scania. This monument is composed of blocks in the form of a ship. This stamp will be supplied in rolls of 100 pieces with 2-sided perforation. Picture size: 27.25x20.5 mm. Designer: Gunnar Norrman. Engraver: Heinz Gutschmidt.
- 2) A slot machine booklet at 2 Sw. crowns, containing pairs of 40 ore (blue), 30 ore (red), 15 ore (green), 10 ore (blue) and 5 ore (red). (Motives: Gustaf VI Adolf and Figure type).
- 3) A slot machine booklet at 1 Sw. crown, containing pairs of 30 ore (red), 15 ore (green) and 5 ore (red). (Motives: Gustaf VI Adolf and Figure type). The slot machine booklets are sold only undivided. Of both the slot machine booklets exist two variants (see below).

2 kr	2 kr	1 kr	1 kr
5   5	40   40	5   5	30   30
10   10	30   30	15   15	15   15
15   15	15   15	30   30	5   5
30   30	10   10		
40   40	5   5		

One complete set of the above-mentioned stamp and booklets costs 9.50 Sw. crowns.

On May 12, 1966, Sweden issued two stamps to commemorate the 100th anniversary of the Representatives Reform.

A characteristic feature in the development of the Swedish society was, during the former part of the 19th century, an ever increasing disintegration of the Four Estates, i.e., the nobility, the clergy, the burghers and the peasants. The Progress which has been called the disintegration of the Estates had started. The nobility irretrievably lost their sole and exclusive right to the high offices and their great agricultural estates which had for such a long time formed the basis of their position of power, constantly diminished. That time had gone when the clergy could consider themselves the sole representatives of the learning and education of the time and among the urban population the burghers constituted a minority which was constantly decreasing.

Under these conditions the old Four-Estates Parliament came to be regarded by an increasing number of Swedes as an unjust and out of date institution. As early as 1809-10 a proposal was laid before Parliament aiming at replacing the old Parliament with a more modern one (bicameral system). The proposition was deferred and was later rejected in Parliament. During the decades to come a number of other reforming efforts were fruitless. The nobility and the clergy opposed all plans aiming at a fundamental reform of the Parliament.

Finally, however, the pressure of reform-favoring public was so strong that the opposition could be overcome. In 1863 the Louis de Geer government presented a bill to Parliament concerning a new parliamentary procedure. It was deferred to the next Parliament. A decision was arrived at in 1865. Burghers and peasants adopted the proposition without any great opposition. At the House of Nobility it was also accepted after a long and hard debate and finally even the clergy gave up their resistance. The new parliamentary procedure was promulgated in 1866.

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A new stamp in three values was issued on June 15, 1966, in the series Swedish Monuments and in commemoration of the 200th Anniversary of the inauguration of the Drottningholm Court Theatre.

The Drottningholm Court Theatre was built by the architect Carl Fredrik Adelcrantz on behalf of the King and Queen Adolf Fredrik and Lovisa Ulrika in replacement of the first Drottningholm Theatre which was destroyed by fire in 1762. The inauguration took place in June 1766 and the Queen's French troupe performed on its stage up to 1771. From 1777 Gustavus III generally spent his summers at Drottningholm and the theatre then became the centre of Swedish scenic art. In the beginning only the Royal Opera performed there, but in the seventeen-eighties the French troupe as well as the artists of the Royal Dramatic Theatre gave up to 3 performances per week. After the King's death in 1792 only a few performances were given and in the beginning of the 19th century the theatre was degraded into a store. The theatre fell into oblivion but was eventually rediscovered by professor Agne Beijer as late as 1921. At the reinauguration in 1922 a theatrical museum was also opened in the premises surrounding the auditorium. With an intact stage and auditorium, with about 30 decorations and a unique machinery dating from the 18th century, the Drottningholm Theatre is an important cultural monument. It is furthermore an extremely "living" theatre since during the summer months operas by Händel, Gluck, Mozart, etc., plays and ballets from the Baroque and the Rococo are performed there. Nowhere in the world is it possible to enjoy so fully the atmosphere and beauty of the 18th century theatre as in Drottningholm.

### COMPEX

We have already given the pertinent information about Compex 66, and we are happy to note that everything including the exhibits, is all lined up. It will as usual be a good show, and we look forward to seeing as many S. C. C. members as possible at the regional meeting. There will be fellowship, stamp talk, coffee and cake to go around for everybody, we guarantee.

Chicago Chapter S. C. C.

### NOJEX '66

The North Jersey Federation of Stamp Clubs, Inc., of which group S. C. C. Chapter 9 is an important member, will have its yearly Exhibition October 14, 15, 16 in Hotel Robert Treat in Newark, New Jersey. We of Chapter 9 cordially invite fellow S. C. C. members to the regional S. C. C. meeting, and to the exhibits and Bourse. Entry blanks for Nojex are enclosed with this Posthorn, and we hope to have the chance to see some out of town members' collections in our exhibition frames. A word about those frames: they take 16 pages. The official instructions to all exhibitors are as follows:

#### Special Instructions to all Exhibitors

1. Exhibits may be sent by Registered Mail to: NOJEX, P. O. Box 1375, Newark, N. J. 07101, but must NOT arrive before October 7th. Exhibits may also be sent Railway Express PREPAID to: NOJEX, Hotel Robert Treat, Newark, N. J., but must arrive by October 10th. Exhibits arriving on other dates, and those arriving collect, will be refused. Exhibits may also be delivered personally to the hotel between noon and 9 p.m. October 13th.
2. All exhibits will be mounted and dismounted by the Committee, unless other arrangements have been made.
3. Each exhibit is to be accompanied by a prepared forwarding label to be used by the Committee for the return of exhibits. If return by Registered Mail is requested, a complete wrapper with label and postage must be furnished. Otherwise, all exhibits will be returned by Railway Express Collect at the value declared on the entry form (minimum \$100).
4. No part of any exhibit may be removed prior to the close of the show at 5 p.m. October 16th.
5. The signature of the exhibitor on the entry form shall constitute acceptance of these rules and regulations.

In addition to our regional S. C. C. meeting, Nojex will host the following conventions: American Philatelic Congress, United States Postal Stationery Society and Collectors of Religion on Stamps.

The awards banquet will be October 15th. We hope to see you!

Cordially,

Victor Engstrom, PT President Chapter 9

Another item of interest: Detroit S. C. C. chapter 3 has new officers:

President — Vern Andersen (901)

Vice President — Carl Tordrup (609)

Secretary-Treas. — William Sarenus (244)

They have optional meetings at homes of members on 3rd or 4th Saturdays at 8 p.m.

## NEW MEMBERS

- 1129 Robert W. Anderson, 317 Elizabeth Street, Vestal, New York 13850.  
 1130 Vernon L. Ardiffe, 1570 Jackson St. Apt. 110, Oakland, Calif. 94612.  
 1131 Dr. Hector M. Brown, 5541 Hugo Road, White Bear Lake, Minn. 55110.  
 1132 Ronald B. Collin, 7119 W. Foster Place, Chicago, Ill. 60656.  
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 1134 Walter S. Henderson, 8109 Oakwood St., Jacksonville, Fla. 32208.  
 1135 Earle Johnson, 1761 Hamner Street, Norco, Calif. 91760.  
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 1140 I. L. Malm, 137 W. Wakefield Ave., Santa Paula, Calif. 93060.  
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 1154 Jory Norballe, 5071 Kearney Ave., Oakland, Calif. 94602.  
 1155 Charles Schnatter, 1070 Post Street, San Francisco, Calif. 94109.  
 1156 Chris Norgard, 3364 West 9th St., Los Angeles, Calif. 90006.

## REINSTATED

- 287 William E. Bullard, 7007 Ted Drive, Falls Church, Va. 22042.  
 345 Daniel W. Vooyas, P. O. Box 187, Canajoharie, N. Y. 13317.

## CHANGE OF ADDRESS

- 952 Barbara J. Anderson, 6980 W. Cedar Ave. (#3-B), Denver, Colo. 80226.  
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## THE POSTHORN

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